

Dramatic

20 Cents

MARCH 26, 1921

# Mirror

and THEATRE WORLD



*Love  
Birds  
Number*

**PAT ROONEY****& MARION BENT**

who in company with a group of  
other talented artists have made a  
great success of their musical comedy  
debut in "Love Birds" at the Apollo  
Theatre.



Robert Gordon, whose first success was as "Huck Finn" in "Tom Sawyer" and who today is among the foremost screen favorites.

*"When I was small my mother fed me Borden's Eagle Brand Condensed Milk, which she recommends to mothers to this day. Anyway I grew up strong and healthy, else I never would have withstood the strenuous work I have done in moving pictures. It was not until I was fully grown that I discovered the fact that Eagle Brand is delicious in coffee. It seems to add a flavor that you can obtain in no other way."*

ROBERT GORDON.



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NEW YORK





## Vote For Your Favorite

☐ The three girls having the greatest number of votes at the close of the contest, April 30th, midnight, are given contracts to appear in Universal Pictures.

☐ There are numerous other prizes for many of the other girls.

☐ The following girls are leading the contest in the order in which they are listed:

- 1—Katherine Kelly  
Roanoke, Va.
- 2—Annet Cocco  
Bellatre, Ohio
- 3—Marie Manuel  
Ham Trunk, Mich.
- 4—Adelia Maday  
Hammond, Ind.
- 5—Martha De Garden  
New York City
- 6—Christine Shoulders  
Wood, Calif.
- 7—Louise Walker  
New York City
- 8—Sophia Kusic  
Lansing, Ohio
- 9—Grace Santoro  
Phila., Pa.
- 10—Severina Ragnetti  
Chicago, Ill.
- 11—Rosalie Reitter  
Milwaukee, Wis.
- 12—Florence Richards  
Rhaca, N. Y.
- 13—Vera Nalak  
St. Louis, Mo.
- Beverly Evans  
Hasten, Pa.
- Wilhelmina Presenten  
Marblemount, Wash.
- Louise Earle  
Minneapolis, Minn.
- Helen Hollingsworth  
Duncan, Okla.
- Ruth Addis  
Wildwood, N. J.
- M. E. Murphy  
Bayville, N. Y.
- Catherine Muha  
Mt. Pleasant, Ohio

Contest Editor Dramatic Mirror  
133 W. 44th St., N. Y.

Cast this vote in favor of

Name .....

Address .....

City .....

State .....

whom I want to win the contest.

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There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de Beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.  
**Helena Rubinstein**  
of Paris and London

46 West 5th Street New York City  
ATLANTIC CITY, N. J., 1227 Boardwalk; CHICAGO, ILL., 1114 La Salle Street; 80 Michigan Avenue; SAN FRANCISCO, CAL., 1114 La Salle Street; 277 Post Street and Grant Avenue; BOSTON, MASS., 1114 La Salle Street; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Simple Street; DAYTON, OHIO, "Elmer's"





## *Ability Is Always Recognized*

“NOT Yet Marie.” “Bubbles” and “Honeymoon Night” are recent productions dressed by Mme. Gilman.

Other producers quickly realized that the costuming of an attraction as interpreted by Mme. Gilman offered them an opportunity to present to the world a brilliant expression of individuality.

# MME. GILMAN

*created nearly all the costumes for*

## “The Love Birds”

(With Pat Rooney & Marion Bent)

The dressing of “The Love Birds” has been acclaimed by the press as the most sumptuous of the season.

Every Gilman creation is original.

We guarantee to costume any production at 10% less than any competitor.

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prominent persons  
who value true genius:*

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Nina Whitmore  
Dolly Sisters  
Bess Crawford  
Lady San Mae  
Flavia Arcaro  
Stafford Pemberton  
Evelyn Nesbit  
Katherine Wiley  
Helen Lewis



Edward Teyner Monroe

**BETTY COMPSON**

*The beautiful young screen star who is now at work on her first production for Paramount.*

DRAMATIC MIRROR



# Page S. Jay Kaufman!

**I** REGRET to announce that I have no further communications from Brock Pemberton on the subject of "professional courtesy."

I hope it is due to his lack of time.

And I hope that the lack of time is due to his great successes "Enter Madam" and "Miss Lulu Bett." Or that he is about to produce some other plays.

But in the meantime—assuming that soon I shall hear from him again—let me announce to you that Sam H. Harris told me that the "actors and baseball players are always welcome in my theatres when there are seats that I can put at their disposal."

## On the Belasco Dinner

The American Society of Dramatists and Composers dined David Belasco at the Astor last Sunday night. The dinner was far more interesting than this kind of dinner usually is. All sorts of tributes were paid to Mr. Belasco, tributes he earned of course. Among these Sir Philip Gibbs and Laurette Taylor impressed me most.

But what interested me more than what happened was what did not happen.

Not a critic was in the room. Not a critic, that is, who is a critic for a New York daily.

And certainly when the dramatists give a dinner to the foremost producer in America isn't it the business of the dramatists to rope the critics and bring them there? Critics do not rush to banquets. They are too wise. I do not blame them. Go to as many as I have had to go to for one reason or another and you will understand.

But what David Belasco said should have been heard by them. Not only his early struggles. Not only his work here. Not only his opinions on the European theatre as against ours. But his "art movement" argument. That should be written down for them. What it comes to is that he says that most art movements are not art movements at all but movements to do things in the theatre as cheap as possible.

## On Europe vs. New York

Arch Selwyn came back from Europe and said: "In London at present there is only one real pronounced hit—Maugham's play 'The



ANN FORREST

Who gives a beautiful performance as Rhoda in "The Faith Healer," the Paramount picture in which she is costarred with Milton Sills

Circle' at the Haymarket. It has been running for three weeks. Charles Cochran has a success at the Oxford in the revue of Murray Anderson with the Dolly Sisters. And Gilbert Miller is doing first rate with his production of 'Polly With a Past,' the play that ran so long here under the Belasco management. There is nothing else in London worth while. In Berlin there is absolutely nothing fit for the American stage. The plays there are entirely too risqué and many of them are downright vulgarity. But there is a feverish activity in the night life of Berlin. To see them entering into all manner of gaiety one would scarcely think they were ever hard up for something to eat and something to wear. The Ger-

mans are all working hard and industrially they are in great shape. In Italy the theatres are in a desperate plight. None of them are doing any business, except a few music halls with American and English acts. The only places where you will see dancing are American Mont Martre establishments, with American jazz, and it is a very poor imitation of the jazz music we know."

## On a Beauty

Justine Johnstone's picture "The Plaything of Broadway" is just another one of "those things."

It doesn't matter.

But Miss Johnstone does. And she matters, as I see it, not because she is so beautiful off stage. But because she isn't so very beautiful on the screen.

Think that out. Here's a beauty who takes on character instead of beauty on the screen. Isn't that really beauty? I wonder.

In any case, she did some excellent work in the picture. Work that gives her a chance to be seriously considered as an actress. And that's worth while.

## On Fox Again

William Fox again.

This time via a Mark Twain picture! A Mark Twain picture! Think of it, William Fox produces a picture based on a story by Mark Twain.

And it's a delight.

The delight is in the picture as such. As a picture. It proves all sorts of things. But the delight is in the fact that William Fox did it and made a success of it. The result will be that he will be encouraged to do a lot of other fine things.

## On A Daly Article

I suggest to you that you read an article in the current Bookman by Arnold Daly. He is always interesting.

And in this article he says some things which should be widely read.

Among other things he says: "When he (George Jean Nathan) says that acting isn't an art, of course he is talking arrant rot—who could doubt it, after witnessing a performance by the great Duse? When he says that actors are over-praised, he is quite right. Lester Wallack always asked the newspapers not to mention his juvenile men—praise turned their heads. On the other hand, needless damning is not good either. Years ago, I told Jim Metcalfe when he wrote for 'Life,' that if he could only say 'Bravo' with half the enthusiasm with which he wrote 'Damn it,' he would be a useful, constructive critic. Nowadays, our managers only want caramel criticism. It's not good for the theatre; the moment the public ceases to take criticism seriously the theatre has lost one of its great assets."

"The day has passed, Monsieur, when the American stage need blush. To-day it runs first, London is Newark, N. J., and Paris, Elizabeth. That is an honest opinion, after spending six months in London and a year in Paris. London lives on memories, and Paris on mediocrity. One thing we can get from abroad—the fundamental depths of life which the drama of the Austrian and German dramatists still betrays, whereas our boys, with the exception of Eugene O'Neill, still pother about, skirting the superficialities of life in play making. Nathan is right . . . about Ziegfeld—he is a genius; but then, I told Sherwin that years ago. He must have told Nathan. At the other girl shows one gets a nausea of knees, whereas at a Ziegfeld show one would be pleased to meet every woman on the stage. The reason is simple; there is a note of innocence, something unspoiled, a breath of fresh flowers—really. Also, Nathan is right about women. It's absurd to believe that Mencken was serious when he said he thought them cleverer than men."

## On A Certainty

Lawrence Langner returned from Europe a few days ago and told of the plans for the Theatre Guild.

Great plans. But I am less interested in those plans than I am in the certainty that the Guild is a certainty. It has passed the stage of an experiment.

## On A Tenth Anniversary

There are so few institutions—institutions which are consistent—that the tenth anniversary of the Winter Garden means a lot these days.

S. JAY KAUFMAN,  
133 West 44th Street,  
New York.

I know that BLUE LAWS are intended to take away happiness.

I know that your fight is for personal liberty without license.

I like your no-dues campaign. I am willing to join it.

Name.....

Address.....

# A Flock of "Love Birds"

Lucille (Freckles) Gordon at the left adds her auburn beauty to the tent ensemble of "Love Birds." She has posed for many famous artists

Celene Crown (below) handles her part so effectively that a bright future is predicted for her. She has both poise and beauty, which count for a great deal



Rose Desmon (above) always wears a smile and her radiant personality wins her hosts of friends both on and off the stage.



Marion Bent, co-star of "Love Birds," and a group of girls. They are from left to right, Irma Coigne, a bewitching "love bird"; Marie Cattell, Miss Bent, and Betty Warlow, a most promising young artiste





# Broadway Buzz

**A**N advertising solicitor recently called at the home of Claire Windsor.

"Come in," said a voice when the solicitor knocked.

The solicitor tried the door but found it locked.

"It's locked," said the solicitor.

"Come in," invited the voice.

The solicitor tried again.

"It won't open," he said.

"Come in," insisted the voice.

At this point Miss Windsor's housekeeper appeared upon the scene.

"There's no one home," she said.

"You've been talking to the parrot."

**"Actress Loses Clothes; Three Men Friends Arrested,"** says a headline in the Herald. Oh, well, boys will be boys.

Everybody's brewing blue law blues. Here's one sponsored by Tod Browning:

Around  
His neck  
They hung a hempen halter,  
Hung it at the gloomy end of day,  
And when  
He asked  
The reason that they hung it,  
They said 'twas 'cause he laughed on  
Blue Sun-Day!

## Is He a Villain or Hero in the Piece?

Just to be up to the minute, George Fitzmaurice has interpolated the character of "Prohibition" into his film version of "Experience." "Prohibition," Director Fitzmaurice goes on to explain, "is the antithesis of 'Intoxication.' This is a very helpful explanation.

Owing to Mr. Palmer's recent declaration that Beer will shortly be obtainable by prescriptions enterprising druggists intend serving the amber colored fluid at their soda fountains during the summer months. Can you imagine an Ehret



Soda, a Pabst Blue Ribbon Frappe, a Guinness's Stout Split or a Rupert Knickerbocker Sundae? Oh, boy! Bring on the warm weather and lead us to the intoxicating hydrant.

## Willie Fears Mixtures

Rose Rolando, the Samoan dancer of "The Rose Girl," informed Willie Howard, of the Winter Garden, who had inquired about her ancestry, that she is half Spanish and half Irish. The next day Miss Rolando received a fire extinguisher by parcel post, with the following note: Keep this handy; you are liable to blow up any minute.



The Blue Law campaign has a helpful worker in the minister in Winnetka, Illinois, who is reported to have banned the showing of "Kismet" in a picture theatre and advocated the substitution of "Twin Beds." After all, honi soit qui mal y pense, you know.

Now that the circus is with us, it seems fitting to quote a few opinions of animals from the Topics of the Day film. Here they are:

Out in Kansas a Mrs. Monkey at the Zoo has given birth to a little monkey. And the little devil is so thin they've named it Georgette.—ITHACA (N. Y.) JOURNAL.

"A San Francisco man brought suit for divorce, objecting to his wife bringing a pet lion to bed with her." Gee! Some husbands are certainly finicky!—HELENA (MONTANA) INDEPENDENT.

ABOUT the only advantage a horse has is that he doesn't have to take off his shoes when he goes to bed.—GALVESTON NEWS.

THE chief aim of every alligator's life is to become a satchel.—BORDER CITIES (ONTARIO) STAR.

CIRCUS manager: "So you want a job, do you? What steps would you take if a lion were to escape?" "GOOD long ones, guv-nor!"—EDINBURGH SCOTSMAN.

"Don't blame all women for thinking about clothes," remonstrates Blythe Sherwood, the raconteur and writer; "sometimes it is a very commendable trait. There is, for instance, the wardrobe mistress with a musical comedy troupe."

Louis Calhoun, leading man of the Lois Weber studio, recently invited W. H. Carr out for a game of tennis.

"My time is worth \$100 a minute," said Carr who was busy signing checks.

"All right, let's go out and play about \$15,000 worth of tennis," replied Calhoun.

In the State Insane Asylum at Dunning, Illinois, a series of remarkable experiments, having to do with the healing effect of music on the mentally unbalanced, are taking place.

When a musician played the "Blue Danube" waltz, a young German girl who hadn't spoken in three months began to speak.

This seems not so remarkable to us. No matter what a theatre orchestra plays, the whole house begins to talk.

## It Sounds Reasonable, Paul Sir:

Universal has been accused of every crime on the calendar, from shoving Japanese girls into Central Park lake to violating the Raines law with lions in local hotels.

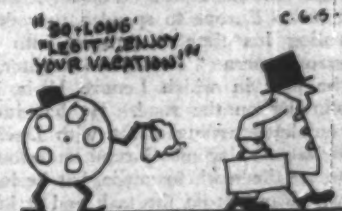
We wish to protest against having our name linked with the Stillman divorce. Our company is not responsible for the suit—the case is not a publicity "plant."

Mrs. Leeds' girl-friend, known as "The Diamond Queen," is not being subsidized by us to exploit our current Eileen Sedgwick serial, "The Diamond Queen."

Were she in our employ, the young lady mentioned in the case would never have let the story break so long after the serial had been released.

Very truly yours,  
PAUL E. PEREZ.

With motion pictures stealing into legitimate theatres over night and each of them reaping a golden harvest Broadway is rapidly taking on the appearance of a reel amusement center. With the performers getting reel salaries, the producers get-



ting reel performers and the public getting reel pictures is it any wonder that the spoken drama is meeting with reel opposition? However, in the Fall, when vacations are over, we shall see whether the speakies will yield so easily.

## It Does!

And now Annie Hughes who is the woeful Mrs. Shawn of "The Great Adventure" at The Neighborhood Playhouse, throws down the glove by claiming that she was the original little Lord Fauntleroy of all the original little Lord Fauntleroyes. And that takes courage!

## Oh, But She Are!

"Katherine Mac Donald Don't Think Herself Pretty," headlines Zit's weekly. And Mr. Tobin of Chicago smiles with satisfaction at the grammar.

Sign in a photographer's window: "Photos taken of bridal couples, day or night."

## The Rehearsal

All right girls, get in your places. We'll try that number once again.

Please put some pep into your work, and try to use your brain.

Don't act as though you're scared to death; I want to see you smile.

Less noise there, Miss, I'm talking. Keep your mouth closed for a while.

All right, Ed, take it from the vamp. All ready now, let's go.

That's pretty; now be careful, watch your lines and take it slow.

Four steps down stage, now pivot. For the love of Mike! what's wrong?

I never saw such dummies! In a laundry you belong.

Say, listen, Miss, please tell me, where did you work before?

For Ziegfeld! gee, you're sure up-stage. I suppose you swept the floor.

And you, young lady, chewing gum, your efforts make me sigh.

Whoever said that you could dance sure told an awful lie.

The end girls are the only ones who seem to know the work.

The rest of you have tangled feet and ability to shirk.

We've been working on this simple stuff from yesterday at noon.

But to drill it in your stone wall skulls would drive a man to ruin.

So cut the fun, get down to work, or I'll can the whole darn mob.

And you'll find yourselves on Broadway looking for another job.

JIM.

## We've Heard It Before, but It's a Pretty Good One

W. H. Carr, manager of the Lois Weber studio, recently advertised for a handy man about the studio.

"What was your previous occupation?" asked Mr. Carr of one applicant.

"Piano finisher," said the applicant.

"Yes, I know," said Carr, "but did you move them or polish them?"

"We hear less of the Russian Ballet now," declares Ruano Bogislav, the singer of Russian and Gypsy folk-songs: "we hear less of the Russian Ballet than we do of the bally Russians."

Burglars about to break into a house were frightened away by a woman's singing. No doubt they were married men who grew tired of hearing the Mother-in-Law Blues. We



know lots of good men who have been put to flight by a woman's voice and who turned thieves by trying to steal a little quietness.

Straw hats have appeared at Atlantic City. Now is the time to plant morning glories and take off your heavies.



## EQUITY AIDS AUTHORS' LEAGUE

### Removes Last Bar to International Copyright Laws

#### —Authors Express Appreciation

**I**N granting the request of the Executive Committee of the Authors' League of America to sanction its efforts in obtaining in International Copyright Law the Council of the Actors' Equity Association has removed the last obstacle to the League's five-year fight for the international measure.

This action by the Equity, following the recent attacks of the Dramatists' Guild of the Authors' League upon the Equity Shop measure recently adopted by a vote of 3398 to 115, according to Frank Gillmore, Executive Secretary, "epitomizes the liberal attitude Equity will take under the added power 'Equity Shop' gives it and proves Equity's efforts to be really constructive. For five years the Authors' League has fought the International Copyright.

At the door of victory it was unable to obtain the cooperation of the Printing Trades because of the Dramatists' attacks on the Equity, a sister organization. The Printing Trades put the question of cooperation entirely in the hands of the Equity. Actuated by a sincere desire to help the Authors of America the Equity has, we believe, smoothed the way to success. Membership in the International Copyright Union will provide automatic and simultaneous copyright in the principal foreign countries, all of which belong to the Union."

Subsequent to its action the Equity received two letters, one from the Authors' League and one from Owen Davis, President of the Dramatists' Guild, expressing appreciation for the action taken by the Equity council.

#### Huneker's Estate

James Gibbons Huneker, late music critic for the New York World, left an estate of only \$2,500 in personalty when he died, intestate, on February 9 last. This was disclosed in the King's County Surrogate's Court when his widow, Josephine Huneker, petitioned the Court and obtained letters of administration upon the estate upon an affidavit that he had failed to leave any will. In addition to the widow, Mr. Huneker is survived by a son, Erik Huneker, by his first marriage.

#### Circus Soon

Starting Saturday afternoon, March 26, at Madison Square Garden, and continuing for a limited season with two performances daily thereafter, Ringling Brothers and Barnum & Bailey Combined Circuses will play their annual New York Spring engagement.

#### "Nemesis" Is in Philadelphia

George M. Cohan's latest production, "Nemesis," by Augustus Thomas, Garrick Theatre in Philadelphia Monday night. A run in that city is anticipated.

#### Mary Garden to Quit

Mary Garden, on arriving in Cincinnati in advance of the Chicago Opera Company, is reported to have said that she would remain manager for a year only, and that her successor would be a man she has already selected.

#### Adelaide and Hughes Play

Adelaide and Hughes are to be seen in the spring in "The Cameo Girl," a musical comedy, lyrics by Grant Clark, music by James V. Monaco. The dancers will produce the piece themselves.

#### New Play Soon

"The Silver Fox," by Cosmo Hamilton, is announced for early production in New York by William Faversham. The cast will be headed by Lawrence Grossmith. Mr. Faversham himself will not appear in the play.

#### Belasco Files Answer

David Belasco filed an answer to the suit brought by Willy Pogany, who asks damages for alleged libel in "Call the Doctor." Mr. Belasco declared that he bought the producing rights of the play from Jean Archibald and produced it without any knowledge that any living person was described or referred to. When informed that one of the characters in the play bore the name of the plaintiff, Mr. Belasco said, he immediately eliminated the name from the play.

#### "Son-Daughter" as Opera

Gino Marinuzzi, formerly conductor and director-general of the Chicago Grand Opera Company, has gone to Europe to spend a year devoting his time to turning into a grand opera "The Son-Daughter," the play in which Lenore Ulric is starring on the road. He has just completed arrangements with David Belasco. Giacomo Puccini undertook to set the work to music, but he has withdrawn from the task and it has been entrusted to Marinuzzi.

#### To Revive "Merry Widow"

"The Merry Widow" will be revived by Henry W. Savage, Inc., next Autumn with an all-star cast. The New York opening, it is planned, will take place in September. The original production on Broadway took place October 21, 1907, at the New Amsterdam Theatre. Mr. Savage has long anticipated a revival and, with this end in view, has never released the production for stock or the screen. A new production will be made by Joseph Urban.

#### Patti's Castle Sold

Craig-y-Nos Castle, Wales, the home of Adelina Patti, has been sold to the Welsh National Memorial Association. When the castle was first purchased by Mme. Patti it only had limited accommodations, but she had extensive improvements carried out which cost her nearly \$500,000. Included in the alterations was the construction of a small theatre with a seating capacity of about 300 persons.

#### Stanhope to Produce

Frederick Stanhope, who staged "In the Night Watch" at the Century Theatre for the Messrs. Shubert, has acquired the rights to "The Tenth Man," a play by W. Somerset Maugham and will produce the piece under his own management. Mr. Stanhope thus becomes a producing manager, though he will continue on the directing staff of the Shuberts.

#### Martin Harvey in Canada

Sir John Martin Harvey played "The Only Way" and "The Breed of the Treshams" to enormous business at The Grand, Calgary, March 7-9 and The Empire, Edmonton, March 10-12. The acting of the entire company left nothing to be desired.

#### Elsie Janis in June

Elsie Janis, now appearing in her impromptu revue, "It's All Wrong," at the Queen's Theatre in London, has decided to extend her engagement there until May 1. She plans to return to America in June, but no announcement of her plans after that has been made.

#### Anderson Denies Ziegfeld Connection

John Murray Anderson wishes to deny the story that appeared in a number of newspapers stating he had been selected to stage this year's Ziegfeld Follies. Mr. Anderson has entered into no arrangements with Mr. Ziegfeld to stage any productions for him. Mr. Anderson will devise and stage, for the Bohemians, Inc., the next production of the Greenwich Village Follies.

#### "Tyranny of Love" Moves

"The Tyranny of Love," which has been playing special matinees at the Bijou Theatre, moved Tuesday afternoon to the Eltinge Theatre for a series of three special matinees a week on Tuesday, Thursday and Friday.

#### Curtain Raiser at Princess

"Suppressed Desires," a comedy in two scenes by Susan Glaspell and George Cram Cook, is now being seen as the curtain raiser for "The Emperor Jones" at the Princess Theatre.



MAY ALLISON

Whose latest picture for Metro is from Mrs. Humphrey Ward's famous novel, "The Marriage of William Ash"



## THE SEASON IN AUSTRALIA

Gilbert and Sullivan Revivals—"Welcome Stranger" and "Lilac Domino" Are Hits—Marie Tempest in New Zealand

THE present season of Gilbert and Sullivan opera is by far the best we have had in Australia for many years. The chorus work is most unusual and consistent throughout and the orchestra is all that could be desired. The productions have each received signal success both in Sydney and Melbourne where the combination has played for three months an unqualified success!

"Baby Bunting" is not the kind of stuff to hit Sydney very hard but nevertheless the brief Sydney season of eight weeks has been well patronized. Dorothy Brynton and Alfred Frith have things much their own way during the run of the "frivol." The costuming is indeed fine, but there is nothing in the show to draw.

Gladys Moncrief and the members of Williamson's Opera Company, have excelled themselves in their performances of the "Maid of the Mountains" at Her Majesty's, Melbourne. The production has received brilliant press notices and the same can also be said of "Chu Chin Chow." Hugh McIntosh is responsible for the last named piece. When in Sydney there will be one theatre only on which it can be staged—Grand Opera House. Vera Pearce is leading and Charles Workman has a good say in the honors list.

John D. O'Hara has covered himself and support with glory by their rendering of the wholesome human effort—"Welcome Stranger." In the title role, Jules Jordan is most appealing and he is ably backed up in his big scenes by Mr. O'Hara. Lizette Parkes, Fred Esmelton, Robert Toma, Matis Brown and Cameron Clemons help most delightfully.

Joseph Coyne is to open at the Criterion, Sydney, towards the end of the month in "My Lady Friends." Beatrice Bennett is to play opposite Mr. Coyne and George Blunt will fall into good parts.

John Kirby, Victor Fitzherbert, Ferry the Frog, Archie and Gertie Falls, and Jim Gerald, have experienced a season of unusual brilliance at the Grand Opera House in the pantomime, "Bluebeard." The huge theatre has been packed to the roof for the past three months and this company only vacated it to make room for the Allan Wilkie Shakesperian Company who open in the "Merchant" and follow on with bi-nightly revivals. Fredsweyde Hunter-Watts is the leading lady. Kingston Hewitt and a long list of names add weight to the interest centered in the season.

Harold Bowden is in New Zealand with "Irene" (Tait's combination). He reports excellent results to date. "The Lilac Domino" has caught

the Sydney people's taste in an extravagant manner as the dainty theatre has been booked out nightly since December. Gaston Mervale, Ivy Shilling, Rene Maxwell, Jamieson Dodds and Marie Le Varre have leading parts and George Gee and Hugh Steyne, make fun fast and furious, with A. H. Majilton as star dancer in conjunction with Miss Shilling. The production is lavish in every way and is by far the best show that has graced the "Tiv" for years.

Marie Tempest and Grahame Browne are touring New Zealand after a long and successful Sydney season, prior to their American tour. "Humpty Dumpty" will follow at Her Majesty's at Easter and "Sinbad the Sailor" will shortly come to the Palace, both after highly profitable seasons in Melbourne.

John K. Wells' latest "movie" production, "Silks and Saddles," has been received with open arms all round as one of the finest local film productions yet made in this country. Robert McKinnon, Brownie Vernon, John Cosgrove, Tal Ordell, Raymond Lawrence, and David Geoffrey Alwyn, are the leading players concerned.

Baumont Smith and Arthur Shirley are busy with the stupendous productions, "This Bit of Our Land" and "The Throwback."

BRUCE R. HUTTON.

## BENEFIT FOR MRS. HAMMERSTEIN

Marguerite Sylva Heads Arrangement Committee

Preparations for the benefit to be given Mrs. Oscar Hammerstein at the Manhattan Opera House on the night of April 12 are being got under way. Mme. Marguerite Sylva is chairman of the arrangement committee, and Calvin Harris, personal representative for Gino Marinuzzi, will have charge of the publicity and other important details. The object of the benefit is to enable Mrs. Hammerstein to pay interest on mortgages about to be foreclosed on the Manhattan Opera House, her entire estate and her only source of income, and to prevent the removal of the monument from the grave of her late husband.

Mme. Sylva is bending every effort toward making the program one of the most attractive yet offered to New York music lovers. Fully a dozen great artists have already consented to appear, donating their services. The complete list will be announced as soon as completed. Every one connected with the managing committee will also officiate gratis.

## Greenwich Players Formed

The Greenwich Players, a newly organized dramatic club in Greenwich, Conn., will present its first play, "The Valley of Strife," in the Havemeyer Auditorium April 14 and 15 for the benefit of the establishment of vocational classes in the Greenwich Boys' Club. The Players have the support of many of the prominent citizens of Greenwich, including Irving Bacheller and Cosmo Hamilton.

## Ethel Levey to Stay Longer

A postponement in starting rehearsals for the London production in which Ethel Levey is to star, enables her to extend her American vaudeville engagement. Her final appearance, according to the revised schedule, will be at the Palace the week of April 23. She will sail on the Aquitania on May 3.

## Irene Franklin for Honolulu

Irene Franklin's tour of the Orpheum Circuit has been arranged to make possible its interruption for a six weeks' vacation. This will be taken on a trip to Honolulu to occupy six weeks. Accompanied by Burton Green, Miss Franklin began her Western tour at Des Moines. She will sail the middle of June.

## Pavlova to Return

Mme. Pavlova, who ended her American tour with the performance at the Manhattan Opera House last Saturday night, announced that she is satisfied that Russian ballet is not on the wane in America and will return here in September.

## "June Love" Coming

The musical comedy by Otto Harbach and Rudolf Friml, called "June Love," has been put into rehearsal again. Sherman Brown is the producer. After two weeks out of town it will be seen at a Broadway theatre.

## American Singers' Plans

A house in the theatrical district devoted to the presentation of comic opera, and a touring company to carry the standard of the Society of American Singers to other cities and towns of the United States, are the plans now being perfected by William Wade Hinshaw. The Park Theatre is no longer available as the home for the Society of American Singers, and in case no centrally located theatre is available for the needs of the Society a specially constructed new house will be erected for the permanent home of light opera in New York.

The demand for road bookings of the Hinshaw productions is so widespread that a tour is now being arranged for the coming season in all of the larger cities of the Middle and Far West.

## "Mixed Marriage" Again

"Mixed Marriage," the St. John Ervine drama, which recently concluded an engagement at the Sixty-third Street Theatre, will reopen at the Punch and Judy for a series of special matinees beginning March 28. This play was originally produced at the Bramhall Playhouse, and the original cast remains intact.

## Gets French Play

Archibald Selwyn is said to have acquired the American rights to "Daniel," in which Sarah Bernhardt appeared in Paris, which is now running in London. Sam H. Harris is also interested in the American rights.

## "The Hero" Discontinued

The last performance this season of "The Hero" took place this week at the Longacre Theatre. Sam H. Harris said the Gilbert Emery play, which opened for a series of matinees, had proved such a valuable theatrical property that he had decided to save it for a regular run next season.

## New Play for Morosco

Oliver Morosco has accepted a new play for production entitled "The Madonna of Monterey." It deals with the early days of California and Mexico and is by Cora Older, the wife of Freemont Older, editor and owner of the San Francisco Bulletin.

## Would Stop "Joan"

Knights of Columbus officers announce that an attempt to prevent the presentation on Easter Sunday of "The Trial of Joan of Arc" is being made by Crichton Powell, attorney for the New York Sabbath Society, who has protested to the Police Department. The performance, in which Margaret Anglin will play the part of Joan, is intended for the benefit of Herbert Hoover's fund.

## Viennese Musical Plays

William Brandell has brought back two new musical plays from Vienna—"Baroness Lille" and "Silver Gull"—both composed by Huszka.

## 20 YEARS AGO TODAY 5 YEARS AGO TODAY

"The Price of Peace" Is Produced at the Broadway Theatre with Cast Including Wilton Lackaye, W. T. Carleton, E. Harrison Hunter, Charles Cherry, Arthur Forrest, Henry Travers, Minnie Seligman, May Buckley and Mabel Taliaferro.

"The Convict's Daughter" Is Produced at the Star Theatre, with Priestly Morrison Among Others in the Cast.

Moving Pictures are Introduced in Willard Holcomb's Vaudeville Arrangement of "Rip Van Winkle" as Played by George and Adelaide Ober.

Sir Herbert Tree Revives "Henry VIII" at the New Amsterdam Theatre with Edith Wynne Matthison, Willette Kershaw, Lyn Harding, Charles Dalton, Fred Eric and Claude Beerbohm in Cast.

James K. Hackett Produces "Merry Wives of Windsor" at the Criterion with Cast Including Viola Allen, Henrietta Crossman, Thomas A. Wise and Orrin Johnson.

Paramount Presents Mae Murray in "To Have and to Hold," Supported by Wallace Reid, Tom Forman and Raymond Hatton.



## ROONEY CASE DISMISSED

Young Pat Rooney Was Rehearsing for Benefit Performances

PAT ROONEY, III, the eleven year old son of Pat Rooney and Marion Bent, who are co-starring in "Love Birds" at the Apollo theatre, was the cause of his daddy being haled to the West Side Court last Tuesday. Young Pat, who is a student of the Peekskill Military Academy, visited the Apollo the other night and being a chip of the old block, decided to try out a little skit which he is rehearsing for the benefits of the Irish Relief Fund and the Jewish Hospital for Crippled Children.

Young Pat went through this routine with the ease and grace of a finished performer, going over to a big hit and pleasing everybody with the exception of an officer from the Society for Prevention of Cruelty to Children, who happened to be present. The officer summoned Pat's father to the 57th Street Court, where Magistrate Francis X. McQuade re-

viewed the case from a common sense point of view.

Rooney, Sr., stated that he was not aware that the youngster's appearance would cause such trouble and that his efforts were of a purely charitable nature, for while his performance proved to be one of the features of the evening's entertainment, the boy did not receive a penny for his work. He also stated that young Pat's act was the same which he will do for the Irish Relief Fund and Jewish Hospital benefit and that he went on for the sole purpose of trying it on an audience.

The explanation evidently satisfied Magistrate McQuade, who closed the affair by dismissing the case. The *Mirror* registered a vigorous protest concerning the actions of the Children's Society in the above case, as it has always encouraged performances given by children when said children were properly chaperoned.



GEORGE S. TRIMBLE

One of the able field representatives of the Actors' Equity Association

"It's Up to You" Monday

"It's Up to You" will open at the Casino on Monday. The music is by the late Manuel Klein and John L. McManus. The book is by Augustin MacHugh and Douglas Leavitt, and the lyrics by Edward Paulton and Harry Clarke. Frank Stammers has staged the book and David Bennett the numbers. The cast includes Douglas Leavitt, Marie Flynn, Florence Hope, Harry Short, Ruth Mary Lockwood, Albert Sackett, Florence Earle, Royal Cutter, Norma Brown, Ray George, Madeline Dare.

Johnston and Macfarland Unite

Alfred Cheney Johnston and James Hood Macfarland have incorporated under the name of Johnston-Macfarland, Inc., and have opened offices at 67-69 West 46th Street. They will act as managers and representatives of leading actresses and actors and will also establish a publicity bureau. This new enterprise will not interfere with Mr. Johnston's photographic work as the business will be in charge of Mr. Macfarland.

Other activities of this new corporation will include that of booking agents and play brokers.

Sothorn and Julia Marlowe Sall

E. H. Sothorn and Julia Marlowe, who sailed this week on the Aquitania for France, announced that they intend to return in August to begin rehearsals for their season, which will open in Boston on September 27. A limited engagement will be played here, after which they will begin their tour. "Hamlet," "Twelfth Night," "The Taming of the Shrew" and "The Merchant of Venice" will be given in addition to the plays presented last season.

Japanese Amusement Company

The San Francisco Japanese have formed an amusement corporation with stock valued at \$25,000. The corporation is to have places of amusement of all kinds, to have wrestling contests and boxing with vaudeville also.

## ACTORS' EQUITY

Members of the A. E. A. are urged to immediately sign up to membership



Send Bulletin Address to the Office of the Association

There is undoubtedly a desire on the part of many of our members to raise the initiation fee after a given date and after allowing ample time for every one to come in. An exception to the raise, however, would have to be made in the case of beginners, who must not, of course, be penalized. It is also the feeling among some that delinquents should be made to pay a penalty. It cannot be too widely known that when the Equity Shop goes into effect delinquents will be in the same class as non-members and that we cannot play with them. They should immediately put themselves in good standing.

As far as Chicago and its jurisdiction is concerned the "Equity Shop" is in effect now. As far as New York "Independent" managers, "Touring" and "Stock" managers are concerned it will go into effect beginning the season 1921-22, that is to say around September 1st.

Our Council, as a preliminary to the inauguration of the Equity Shop, has passed resolutions to incorporate in its constitution clauses forever providing against limitation of its membership and against dictating the casts of theatrical productions. We believe these resolutions will refute for all time the repeated charges made by a small but very vocal group that Equity plans the limited membership phase of the "Closed Shop." The contention has also been raised that we plan a monopoly of the theatrical business by obtaining, through Equity Shop, the supervision of the casts of theatrical productions. We have never even thought of supervising the casting of plays, because that is a matter resting solely in the province of the manager and author. We would as soon presume to dictate what kind of plays should be written.

We have been playing tag with a certain independent producer, who took out a company, stranded it and then disappeared. Ultimately we located him but he was evasive as the proverbial eel and twice as slippery. Therefore, we arranged for his arrest under a certain law which covers such peccadillos. Somehow the fact leaked out and the high-binder has taken to cover. Our last reports were that he was planning to get out of the country. We can't extradite him for this offense, but if he ever sets foot in Manhattan, and we know it, he will dine, that night, in jail.

Apropos of the financially irresponsible independent manager, we discovered, some weeks ago, that one of these gentlemen planned taking out a company. He had associated with him a number of business men who were advancing the necessary capital. We had excellent reason for insuring heavily against the possibility of our people being stranded far from home. We demanded a cash bond for \$7,000. There was a hitch, but eventually the manager saw the light and the bond has been delivered to us.

FRANK GILLMORE,  
Executive Secretary.

Winter Garden Anniversary

The Winter Garden celebrated its tenth anniversary last Monday night after the regular performance of "The Passing Show of 1921." Several musical comedy and vaudeville stars who were developed at the Winter Garden took part in the program. Telegrams of congratulation from all over the country were received by the Shuberts from leading producers, actors, managers and prominent people not connected with the theatre.

After the regular performance Willie Howard opened the proceedings by stepping to the footlights and making a speech on the significance of the occasion and giving an imitation of Al Johnson. Then there was a screen display of the scores of stars who have appeared there. A full stage setting disclosed all the members of "The Passing Show of 1921," together with Winter Garden alumni. Marie Dressler and John T. Murray acted as joint masters of ceremonies. They introduced the old homefolk in song numbers from various Winter Garden successes.

New Musical Comedy

A new musical play entitled "The O'Brien Girl," by the writers of "Mary," will go into rehearsal March 28th. The new piece will open at the Apollo Theatre, Atlantic City, April 25th, and from there will go to the Tremont Theatre in Boston, for a summer run. Julian Mitchell will stage the musical numbers and John Meehan will direct the book, under the personal supervision of the producer, George M. Cohan.

Martin Beck Sails

Martin Beck, accompanied by Mrs. Beck and Earl P. Sanders of the booking office, sailed for Europe last Tuesday on board the Aquitania. The idea of the trip is to procure European novelties for the Orpheum circuit, and to enlarge the number of branch offices abroad. The trip will be for an indefinite period with London, Paris, and Rome as the main points of interest.

To Honor Poe's Mother

The Actors' Equity Association, according to a report received from Richmond, Va., has taken cognizance of representations made by Leah Wilson, an actress, with reference to the neglected condition of the grave of Elizabeth Arnold, mother of Edgar Allan Poe, America's great poet, in old St. John's churchyard, and will create a fund by popular subscription to raise a monument to the actress who gave life to Poe. The grave is unmarked except by a broken and crumbling headstone.

For many years it has been an object of interest to the members of touring companies playing Richmond, but heretofore suggestions for a fitting monument were made only by local persons and no movement was begun toward carrying the memorial proposal into effect.

New Ticket Bill

Assemblyman T. K. Smith introduced bill limiting the charge of a broker on a theatre ticket to a commission of 50 cents. Gov. Miller vetoed a measure of this import on the ground that he deemed it unconstitutional, but the wording of the new bill is calculated to overcome the Governor's objection. The bill would add a new section to the general business law, prohibiting the sale of a ticket at a price in excess of 50 cents in advance of the price printed on the face of the ticket. If contract is not printed on the reverse side of the ticket to this effect, then there must be printed thereon a statement that the ticket may be sold by any one at any price.

Photographers for "Love Birds"

A number of photographers have been called upon to make portraits of the members of the company of "Love Birds," and many pieces of their work are to be seen in this issue of the *Mirror*. Among them are Floyd, White, Apeda, Abbe and Monroe.



## Is That So!

**MAX FIGMAN**, who plays the sailor in "In the Night Watch" at the Century Theatre, was a speaker at the weekly entertainment at the Navy Club.

**Dudley Digges** addressed the Drama League at the Garrick Theatre on Sunday afternoon with "The Director and His Relation to the Craft of the Theatre" as the theme of his discourse.

**Rabindranath Tagore** entertained a large audience at the Town Hall when he delivered his farewell lecture upon "The Spirit of India."

**Guiron and Marguerite**, dancers at the Century Promenade, will give a series of special dances before the American Association of Dancing Masters.

**Greta Kemble Cooper**, who plays in "Peg o' My Heart," is suffering from throat trouble and her role is being assumed by her sister, **Violet Kemble Cooper**, who played the character six years ago.

### Mary Blair, who

plays a role in Eugene O'Neill's "Diff'rent," received word that a new book has been written and released by Mrs. Evelyn Scott, which has for a title "Mary Blair." The message came with a copy of the book signed and dedicated to **Miss Blair** by the author.

**Mallia, Bart and Mallia**, the "baggage smashers" who were in Hippodrome spectacles last season and in "Hip Hip Hooray," have joined "Good Times."

**Dooley and Sales**, who are appearing in "Midnight Rounders of 1921" at the Century Promenade, have signed a contract to appear next season in Shubert Advanced Vaudeville.

**Marion Briscoe**, of Knoxville, Tenn., has gone on the stage under the name of **Mona South** and is to make her debut in a small role in "Two Little Girls in Blue."

**J. C. Huffman** will stage "Blossom Time" for the Shuberts.

**E. M. Mlinar**, builder of theatres, has formed an association with C. Howard Crane, of Detroit, and will soon open an office on Fifth Avenue.

**Bertram Peacock** will sing the role of the famous composer **Franz Schubert** in "Blossom Time," the operetta which the Shuberts are to produce shortly.

### Colin O'More, leading

tenor of "Lassie," has been engaged by the Shuberts for the leading tenor role in "Blossom Time."

**Harry Fink Brown**, who for the past nine years has contributed solo features and comedy interest to the stage performances of the **Six Brown Brothers**, has joined **A. Baldwin Sloan's Challenge Orchestra** at Healy's Golden Glades Roof.

**Lew Payton**, formerly of **Payton and Lum**, has opened booking offices in the Romax building and is booking acts on the Independent Circuit.

**Billy K. Wells** is writing an act for **Lewis and Meyers**. **Lewis** was formerly with the **Rathskeller Trio**.

**Billy West** and **Harry Preston** are rehearsing a new act which will shortly be seen on the big time.

**Little Jerry** and **Major Doyle** have been engaged for "Clair de Lune" with **John and Ethel Barrymore**.

**Miriam Battista**, who will be remembered as the crippled kiddie in "Humoresque," **Junior Tiernan**, formerly of the juvenile sextette

with "Florodora," and **Margaret Palcho**, who was with the "Magic Melody," have been engaged by **Wilner and Romberg** for an elaborate vaudeville spectacle which is now in preparation. The book and lyrics are by **Jack Arnold** and the music by **Sigmund Romberg**.

**Fred Eric**, most recently seen in "Heartbreak House," will continue in the cast of "The Woman of Bronze" at the Frazee Theatre, following the production of "Joan of Arc."

**Lilyan White**, one of the three **White Sisters**, has been given the role of "Miss Puff" in the scene which opens the first act of "Tip-Top."

### Rose Coghlan celebrated

her seventieth birthday on March 18th, having spent over half a century on the stage.

**Florence Walton**, who with **Lee Leitrum** and **Alexander Vlad** as alternating partners, is filling a special engagement at the new \$10,000,000 **Drake Hotel** in Chicago, has been received enthusiastically by the Windy City. **Miss Walton** is said to be the only professional woman who has gowns especially created by **Callet and Lanvin**.

**Fred Hillebrand**, now playing in "The Rose Girl," has been placed under a five year contract by the Shuberts. By the terms of this contract he will be starred after his present engagement.

**Harold de Becker**, a member of the cast of "In the Night Watch," is to do a series of theatrical cartoons for a newspaper feature service.

### Company Writing Music

As the result of a successful experiment tried at the Globe Theatre, where **Fred Stone** is appearing in "Tip-Top," **Charles Dillingham** has decided to engage members of his companies in song composition by permitting them to introduce works of their own suitable into his own productions.

Several weeks ago **Dorothy Clark** submitted a piece of music which is now being sung by **Stone and Teresa Valerio** in the first act. Recently the **Duncan Sisters** interpolated a number of their own. **Jean Ford**, assistant stage manager of the "Tip-Top" company, has been permitted to try his hand on a musical setting for **Stone's** new "Bad Man" dance. With lyrics written by **Anne Caldwell** entitled "I'm a Bad, Bad Man," the number is now a part of the show.

### American Academy Graduation

**Lucile Watson** and **Frank Bacon** were the guests of honor and principal speakers at the graduation exercises of the American Academy of Dramatic Arts, on Tuesday afternoon, in the Lyceum Theatre.

On Friday of last week, the students presented "Little Women," and on Monday, **Gabriele D'Annunzio's "Honeysuckle"** received its first American presentation.

### Stella Mayhew Recovering

**Stella Mayhew** is steadily recovering from an operation in **Roosevelt Hospital** two months ago. While she will not be able to work before May, **Harry Weber** is arranging bookings for her and her husband, **Billee Taylor**.



Bebe Daniels, Realart star, whose latest picture, "Ducks and Drakes," will be seen on Broadway next week



Miss Daniels is fond of cats, judging from the picture at the left, and also of feathered headpieces



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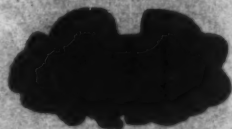


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FIFTH AVENUE at 58TH STREET  
New York



# The New Plays

## "MARY STUART" New Drinkwater Play Opens the Ritz

Play in one act and prologue by John Drinkwater. Produced by William Harris, Jr., at the Ritz Theatre, March 21.

Andrew Boyd.....Russ Whytal  
John Hunter.....Charles Francis  
Mary Stuart.....Clare Eames  
Mary Beaton.....Florence Johns  
David Riccio.....Frank Reicher  
Dumley.....Charles Waldron  
Thomas Randolph.....Leslie Palmer  
Bothwell.....Thurston Hall

I do not understand what Mr. Drinkwater means. In "Mary Stuart" I listened carefully. I looked for the point. I missed it. Perhaps it's my fault. I saw something to the effect in a prologue that a certain man's wife loves several men. And that this was what "Mary Stuart" did. Is that it? And if so, just what does it mean as drama? I don't understand it. It's too exceptional, too much like a dramatic clinic, too extraordinary. I like the exceptional and I think the unusual form should be encouraged but only when it can be understood.

This latest Drinkwater play which opened the new Ritz Theatre on West 48th Street will not be a great success. And it will not be a great success because the author is too much poet and too little dramatist in this particular play. In his "Abraham Lincoln" he was a dramatist who dealt in poetry. And dealt in it so dramatically, so clearly and over such a space of years that it could not be resisted. The person who looked for the hidden things found them and the casual person was gripped by it. But in

## "Mary Stuart" Opens The New Ritz Theatre—Ditrichstein in "Toto"—Arthur Byron in "The Ghost Between"

"Mary Stuart" the character drawing of the Scottish Queen is too vague. Was she a virago? Was she a vampire? Was she a searcher for love? Or what was she? The Drinkwater plays gives her scenes with the Italian, with the Ambassador and finally with the sturdy lover but it all leaves us unconvinced.

William Harris, Jr., gave it a very beautiful production. And it was acted by a company which would make an ideal repertory company. Clare Eames was almost great in it. They cheered her and she deserved it. I wonder if the slight hesitancy in some of her moments was not due to first night nervousness. I think so.

Frank Reicher always a capital actor, one of the best we have and, alas, lured away by motion pictures, returns after several years. A finished performance. Thurston Hall, Florence Johns, Leslie Palmer and Charles Waldron in smaller parts were well cast.

"Mary Stuart" is in one act. And a curtain raiser was therefore necessary. "A Man About Town" the Comedy Club pantomime was chosen. It's a joy. Austin Strong, George Mitchell and Harry Clapp Smith acted it to the pain of Deems Taylor. This is something which you

must see. And something which should find a greater place hereabouts. It was far more interesting and delightful than the Drinkwater play.

But perhaps it was because I was so enthusiastic about his "Abraham Lincoln" that I cannot "see" "Mary Stuart."

S. JAY KAUFMAN.

## "TOTO"

### Ditrichstein in French Comedy at the Bijou

Comedy in four acts by Maurice Hanquelin and Felix Duquesnel. Adapted by Achmed Abdullah. Produced by the Shuberts at the Bijou Theatre, March 21.

Victor.....Gustav Bowhan  
Louise de Tillois.....Phoebe Foster  
Henri de Fergy.....Orlando Daly  
George de Pontillet.....Clyde Vaux  
Robert de Rivarol.....Albert Brown  
Jasminette.....Belle Murry  
Olivette.....Nannie Burt  
Fanchon.....Ruth Thomas  
Antoine de Tillois.....Leo Ditrichstein  
Baroness de Verdiers.....Paula Shay  
Baron de Verdiers.....Lee Miller  
Auguste.....M. A. Kelly  
Evariste de Meriville.....Beach Cooke  
Madame de Tillois.....Frances Underwood  
Madame Lanier.....Josephine Hammer  
Mlle. Colombe.....Emma Knill  
Severus Meriville.....Edward H. See

The present day theatre can boast of no more polished actor, no man who can put a finer edge on high comedy, than, Leo Ditrichstein. "Toto," while in no sense a great play, affords him an opportunity to indulge in all the subtle shadings and

crisp humor that he could wish for, and is therefore quite satisfactory. It is essentially Gallic in subject matter and feeling and is inclined to seem superficial and unreal a large part of the time. But the exquisite acting of Mr. Ditrichstein covers a multitude of sins.

The story tells of a middle aged boulevardier known as King Toto, who is separated from his extremely pious wife. All of which would be very well, but their daughter vows celibacy until she has succeeded in reuniting her parents. Detecting his daughter's love affair, Toto pretends to become reconciled to his lugubrious spouse. His ruse does not deceive everybody but it accomplishes its purpose, and when the final curtain falls we are lead to believe that he has begun to see hitherto undetected attractions in his wife. This is a bit too much. To be perfectly frank, it simply couldn't happen. But the authors were up against it. There was no way to extricate their characters logically, so they did the best they could and called it a job.

In spite of a few phrases which seem entirely un-French, the translator has retained the spirit of the original in a most commendable manner. He has for one thing not changed the locale to New York. Perhaps he attended a performance of "The Tyranny of Love" and learned a lesson. At any rate, the action takes place in a quite convincing France.

The supporting cast is generally good. Phoebe Foster as the daughter, seemed a trifle upset by nervousness (Continued on page 561)

## BROADWAY TIME TABLE—Week of Mar. 28th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Afear	Alice Delval	Oriental extravaganza	Nov. 8	Central	Way & 47th	8:30-W. & S. 2:30	\$12,400
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaws	Aug. 30	Comedy	West 41st	8:30-Th. & S. 2:30	Capacity
The Bat	Elle Ellier, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8:30-W. & S. 2:30	Capacity
Blue Eyes	Law Fields, Molly King, Delyle Aida	Ordinary musical comedy	Feb. 21	Shubert	West 44th	8:15-W. & S. 2:15	\$17,900
The Broken Wing	Ina Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8:30-W. & S. 2:30	\$11,900
The Champion	Grant Mitchell	Comedy of gossips	Jan. 3	Longacre	West 48th	8:30-W. & S. 2:30	\$13,900
Cornered	Madge Kennedy	Cruel melodrama	Dec. 8	Astor	Way 45th	8:30-W. & S. 2:30	\$12,900
Dear Me	Hale Hamilton, Grace LaRue	Sentimental Comedy	Jan. 17	Reynolds	West 42d	8:30-W. & S. 2:30	\$13,400
Debut	Lyndel Atwill	Pictorial play of actor's life	Dec. 23	Belasco	West 44th	8:15-Th. & S. 2:15	Capacity
Different	Mary Blair	Buena O'Neil Play	Jan. 31	Brinsford	West 20th	2:30-M. & Th.	
The Emperor Jones	Charles L. Gilpin	Study of fear	Dec. 37	Princess	West 30th	8:45-W. & S. 2:20	\$8,900
Enter Madame	Gilda Varesi, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 40th	8:30-W. & S. 2:30	Capacity
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8:30-W. & S. 2:30	Capacity
The Ghost Between	Arthur Byron	Reviewed in this issue	Mar. 21	39th Street	West 39th	8:30-W. & S. 2:30	
The Gold Diggers	Ina Claire, Bruce Melias	Comedy of chorus girls	Sept. 30	19 Lyceum	West 45th	8:30-Th. & S. 2:30	Capacity
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 63d	8:15-daily 2:15	\$24,000
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8:30-W. & S. 2:30	Capacity
It's Up to You	Adeline Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	8:30-W. & S. 2:30	Capacity
Ladies' Night	Douglas Leavitt	To be reviewed	Mar. 24	Casino	Way & 39th	8:30-W. & S. 2:30	Capacity
Lady Billy	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Sitting	West 42d	8:45-W. & S. 2:30	Capacity
Lightnin'	Mital	Conventional musical comedy	Dec. 14	Liberty	West 43d	8:15-W. & S. 2:15	\$14,800
Little Old New York	Frank Bacon	Delightful character comedy	Aug. 28	18 Gaity	Way & 48th	8:30-W. & S. 2:30	Capacity
Love Birds	Gonerieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Flymouth	West 65th	8:30-Th. & S. 2:30	\$13,100
Mary	Pat Rooney, Marion Best	Excellent musical comedy	Mar. 14	Apollo	West 42d	8:30-W. & S. 2:30	Capacity
Mary Rose	Jack McGowan, Janet Velle	Brief and tuneful musical pie	Oct. 18	Knickarbocker	Way & 38th	8:30-W. & S. 2:30	Capacity
Mary Stuart	Ruth Chatterton	Berie Barrie fantasy	Dec. 23	Empire	Way & 40th	8:15-W. & S. 2:15	\$10,000
Mearest Man in World	Clare Eames	Reviewed in this issue	Mar. 21	Ritz	West 46th	8:30-W. & S. 2:30	Capacity
Miss Lulu Bett	Otto Kruger, Marion Oakley	Comedy of a failure	Oct. 12	Hudson	West 41th	8:30-W. & S. 2:30	Capacity
Mixed Marriage	Carroll McCormac	Zone Gale's novel staged	Dec. 27	Belmont	West 49th	8:30-Th. & S. 2:30	\$7,100
Mr. Pim Passes By	Margaret Wycherly, Augustin Duncan	St. John Irvine play	Mar. 28	Punch & Judy	West 49th	8:30-M. T. W. & Th.	Capacity
Nice People	Laura Hope Crews, Dudley Digges	Charming English comedy	Feb. 23	Quarick	West 35th	8:15-Th. & S. 2:15	Capacity
The Night Watch	Francine Larrimore	Well-acted social comedy	Mar. 2	Klaw	West 46th	8:30-W. & S. 2:30	Capacity
Passing Show of 1921	Robt. Warwick, Jeanne Engels, M. Arbuckle	Spectacular melodrama	Jan. 29	Century	Can. Pt. W.	8:15-W. & S. 2:15	\$17,300
Peg o' My Heart	Howard Bros., Marie Dressler	Bright and colorful revue	Dec. 29	Winter Garden	Way & 50th	8:00-T. Th. & S. 2:00	\$28,400
The Right Girl	Laurette Taylor	Revised of famous comedy	Feb. 14	Cort	West 48th	8:30-W. & S. 2:30	\$3,300
Rollo's Wild Out	Carolyn Thomson	Average musical comedy	Mar. 14	Times Square	West 42d	8:30-Th. & S. 2:30	
Romance	Roland Young, Lotus Robb	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 46th	8:30-F. & S. 2:30	\$5,000
The Rose Girl	Doris Keane	Popular revival	Nov. 23	Playhouse	West 46th	8:30-W. & S. 2:30	\$12,500
Sally	Lydia Lopokova, Charles Farrell	Conventional musical comedy	Feb. 11	Amsterdam	West 49th	8:30-W. & S. 2:30	\$14,000
Spanish Love	Marilyn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8:30-W. & S. 2:30	Capacity
Survival of the Fittest	W. H. Powell, James Rennie	Drama of love and hate	Aug. 17	Elliot	West 38th	8:30-W. & S. 2:30	\$11,700
The Tavern	Montague Love, Laura Nelson Hall	Inferior biological play	Aug. 17	Greenwich Vll.	Sheridan Sq.	8:30-W. & S. 2:30	
Three Live Ghosts	Arnold Daly	Burlesque of melodrama	Sept. 27	Cohan	Way & 43d	8:30-W. & S. 2:30	\$11,000
Tip Top	Chas. McNaughton, Ruby Hallier	Comedy of returned soldiers	Sept. 29	Nora Bayes	West 44th	8:30-W. & S. 2:30	\$7,800
Toto	Fred Stone	Cirque musical show	Oct. 5	Globe	Way & 46th	8:30-W. & S. 2:30	
Tyranny of Love	Leo Ditrichstein	Reviewed in this issue	Mar. 21	Bijou	West 43d	8:30-W. & S. 2:30	
Vanderbilt	Estelle Winwood, Cyril Kightley	French sea play	Mar. 1	Edging	West 42d	2:30-T. Th. & F.	
Wake Up, Jonathan	B. F. Keith Features	Weekly change of bill	Jan. 17	Henry Miller's	Way & 47th	8:00-Daily 2:00	\$10,800
Welcome Stranger	Mrs. Flaks	Comedy of marriage	Sept. 13	Sam H. Harris	West 43d	8:15-W. & S. 2:15	\$15,900
The Woman of Bronze	George Sidney, Edmund Brees	Jewish character comedy	Sept. 7	Frame	West 43d	8:30-W. & S. 2:30	\$10,800
	Margaret Anglin	Emotional domestic drama					



# At the Big Vaudeville Houses

## PALACE HAS

### FINE BILL

**Frisco and Tempest and Sunshine Are Popular**

Frisco and his new act heads the current week's bill at the Palace and the western chap's popularity was certified by a capacity gathering Monday afternoon, although the supporting bill, particularly that portion represented by *Tempest* and *Sunshine*, can be credited with some of the "draw."

Frisco has wisely interpolated some dialogue comedy in his repertoire, for the "jazz" species of entertainment is gradually waning in popularity and Frisco naturally wishes to remain in vaudeville. In the spot closing intermission Monday afternoon, he kept them at rapt attention to the finale.

*Tempest* and *Sunshine*, reappearing as a team opened the second stanza of the show, and they gave it a touch of "class" notwithstanding the top-heavy dancing catalogue that preceded them.

The opening number was *Evans* and *Peres*, following the conventional abbreviated picture reel with topical scenes, and their novel perch act stands out as one of the best "openers" the house has provided in some time. The finish is crude to some extent, the essential costume changes to naval uniforms holding up the speed. The "understander" maintains a remarkable balance on the perch and the top-mounter grabs a thrill or two with his one-hand stands in mid-air, supported only by the pedal extremities of his partner. The turn makes a good opener for any big time entertainment.

*Jed Dooley*, assisted by a young lady, held the dreaded second position and *Jed* failed to impress. His routine of talk needs renovation for such old "gags" as the "horse and bit" and the "pencil may be lead" have been relegated to the rag bag years ago. *Dooley* refers to his brother *William*. This *Dooley* is not of the *Dooley* family of Philadelphia and his inference to *William* may be construed as misleading. His rope work was appreciated, but beyond this one can hardly imagine *Jed* as a big time act, with his present vehicle.

*Masters* and *Kraft* and Company, with their sextet of dancers, gave the show its initial start and they kept things humming from beginning to end. The young lady entrusted with the vocal solos is good to look at, but her voice ran a bad second to her appearance. It's a corking vaudeville dancing review and at the Palace it rightfully earned one of the big hits.

*Burns* and *Frabito* with their familiar "wop" comedy double gave the first touch of genuine laughter to the performance and they cleaned up naturally. The musical "bits" insured their hits and *Frank Frabito's* ballad added the essential contrast to the repertoire. They walked through to an easy and well deserved hit.

*Dolly Kay*, originally scheduled for the second section of the program, came next in order and with a string

## Frisco at the Palace—Lee Kids at the Riverside—Colonial Has Kitty Gordon—Good Bills at Other Houses

of comedy and character songs, assisted by a piano accompanist, chalked up a genuine hit, something rather difficult in this spot at the Palace. Her songs have been wisely selected and well placed in order and at the final exit she was greeted with sufficient applause to warrant a curtain speech, but retired with assured honors.

After Frisco came intermission, then the Topics of the Day and *Tempest* and *Sunshine*. The *Four Marx Brothers* are here for a hold-over engagement and with the *Herman Timberg* production, simply repeated, which says sufficient.

The *Yip Yip Yaphankers*, a group of ex-soldier-acrobats, closed the show, the work of *Frank Melino* standing out as the best of the string of feats. It made a good closer and was apparently recognized by the Monday afternoon gathering, as a favorite for their entrance earned them a hearty hand. O'CONNOR.

## LEE KIDS TOP RIVERSIDE BILL

**Chic Sale and Others Feature Good Show**

*Jane* and *Katherine Lee* are topping the bill at the Riverside this week and with the assistance of *William Phinney*, the talented youngsters easily walked off with the lion's share of the entertainment. The children are big favorites at this house, their care-free manner causing much laughter and their dramatic finale holding the house in a tense state and sending them off to a rattling hand.

*Hurio* in feats of strength opened, with *Pearson*, *Newport* and *Pearson* drawing the deuce. The trio present a live wire dancing act with the men going through an acrobatic routine which brought a deluge of well deserved applause.

*Bert Levy*, a universal favorite, was accorded a neat reception, his polite and up-to-date offering being generously received.

*Maud Muller* and *Ed Stanley* were mildly received, their talk while funny in spots having a tendency to drag almost to the point of monotony. *Miss Muller* possesses a very pleasing soprano voice which she could use to good advantage as another number in place of some of the unnecessary talk would greatly benefit the turn.

One of the features of the evening though not on the program was the rendition of *Mammy* by *Julius Lensberg* and his Riverside orchestra. After taking about half a dozen bows *Julius* responded with an encore.

*Vernon Stiles*, the American tenor, assisted by *Tom Hughes* at the piano, pleased with a repertoire of carefully selected numbers running from grand opera to those of a lighter vein. Though suffering from hoarseness which greatly affected his high tones, *Mr. Stiles* almost stopped the show with *Your Eyes Have Told Me So*.

*Valerie Bergere* and company in a comedy drama, "The Moth," scored their usual hit with *Miss Bergere* as the unsatisfied wife giving an excellent performance. It is a story of everyday life and carries a message which many people might heed.

*Charles (Chic) Sale* kept the house in a hilarious mood with his side splitting Sunday school entertainment plus the newly installed steam heat. His impersonation of the wise-cracking cut-up was a riot.

*Van* and *Emerson* closed the show with an interesting equilibristic offering. GILLESPIE.

## WELL BALANCED BILL AT THE COLONIAL

**Emma Haig and Kitty Gordon Are High Spots**

The excellent dancing of little *Emma Haig* and the Afgar-ish costumes of *Kitty Gordon* were the high spots in a well balanced bill at the Colonial.

*Dave Winnie*, fresh in white flannels, performed a number of athletic stunts on an aerial swing to big applause. *Ryan* and *Ryan* in eccentric dances proved diverting, and their dance with the long planks fastened to their shoes must have been as difficult as it was funny, particularly when they balanced on the ends of the planks.

*William Sully* and *Genevieve Houghton* in "Calf Love" introduced *Oh Boy, I've Found a Baby for Me*. Their patter was bright, and a bit more subtle than the usual brand of vaudeville humor. They had two curtain speeches ready—one for success and the other for a failure. They were a big success and the first speech admitted it; but just to show what they might have had to say, they offered the other speech, too. All of which got laughs.

## Vaudettes—VII



EVELYN DE LYON

Who is now being seen in New York theatres in an acrobatic novelty

*Ed Pressler* and *Blanche Klais* were a riot. *Miss Klais* sang *Grieving for You* in a *Nora Bayes* style, and *Mammy's Apron Strings*. *Pressler*, in a wildly grotesque make-up, played at the piano, and put over some clever pantomime.

*Dainty Emma Haig*, with *Richard W. Keene*, danced to *A Young Man's Fancy* delightfully. The various dances, each to suit the style of different hats, were effectively done. *Miss Haig* has a pleasing personality and dances with exceeding grace and charm. *Young Keene*, both with *Miss Haig* and in his solo work, danced admirably and won a big hand.

After intermission *Jack Benny*, with all the assurance and many of the quiet mannerisms of *Phil Baker*, played the violin, and converted casually with the audience.

*Kitty Gordon* sang *Bright Eyes* and *Some Little Bird is Calling You* with considerable assistance from *Lillian Boardman*. *Miss Gordon's* gowns and her pocket-edition pup pleased the spectators. *Marvel*, the deaf mute, danced remarkably, following the music from the vibrations.

*Jack Wilson*, with *Frank Griffith* and *Vera Beresford*, put over some rapid-fire comedy with *Miss Gordon* which was the best thing on the program.

*Princess Radjah* and her snake dance kept the audience in their seats. CONN.

## AMERICAN BILL IS PLEASING "Little Miss Sunshine" and Others Score

Despite the warm weather Monday afternoon the American was almost packed to suffocation, every seat being taken with the late arrivals standing three deep in the rear of the house. The *O'Neil Sisters* bubbling over with pep and personality got over nicely, their songs and dances being well received, with *I Found a Rose* standing out as the chief applause collector.

*Fisher's Circus* consisting of dogs, ponies and a comical money, proved a source of delight especially to the many youngsters scattered throughout the house.

*Dolly Ward* experienced quite some difficulty in getting started which resulted in her being left at the post. She is assisted by a chap who works in the guise of an expressman and who was responsible for what laughs the turn received which were very few.

"Little Miss Sunshine," which followed, scored heavily and is reviewed under new acts. *Boyle* and *Bennett*, a fast stepping couple in a series of eccentric dances, proved to be one of the features of the bill. Both are excellent dancers, their well constructed routine taking them off to a rousing hand.

*Leigh De Lacey* and company in an amusing domestic entanglement were generously received with *Mulcahy* and *Buchley* closing the show with an assortment of entertaining songs including *Mammy*, *Broadway Blues* and *Your Eyes Have Told Me So*. GILLESPIE.



## NEW ACTS

## Tempest and Sunshine Reunite in Good Act

*Tempest and Sunshine*, reunited, are back in vaudeville, this week at the Palace with a brand new offering, built, of course, around their respective types. *Florence Tempest*, the best little "boy" in American vaudeville, fairly radiates "class" and style in her impressions of the male character, and the stage nom-de-plume of her sister best explains the writer's opinion of her stage presence. The couple have a fancy drop with stage-end openings for skit-like scenes and their repertoire of songs has been particularly well selected for this reunion. They opened the second half of the Palace bill Monday afternoon and despite the interruptions of "walk-ins" they ambled off with one of the genuine big hits of the show. *Miss Sunshine* in her solo number showed a trace of hoarseness, but in the duets this was nicely covered up. The costumes are exquisite and the dances cleverly staged. It's a real *Tempest and Sunshine* act, always welcome in vaudeville and always appreciated.

O'CONNOR.

## Frisco Has Best Turn of His Career

*Frisco*, acknowledged the "Dean of Jazz" who hails from Iowa, who became famous in Chicago and who has never visited the town he is christened after, is back at the Palace with a new act, undoubtedly the best he has shown in the East. With *Frisco* is *Loretta McDermott*, his former dancing partner, and *Eddie Cox*, one of the most popular and most talented dancers in vaudeville. *Cox* has been around "big time" for some years, but his value as a solo dancer has never been fully appreciated. In the *Frisco* act *Cox* stands out like the North star on a cloudy night, and with his vocal solo and subsequent dance effort he gives the specialty just that touch of "class" it really needs. *Frisco*, of course, is *Frisco*, and *Miss McDermott* is still the sweet little prancing "jazziste" she always has been. The turn is staged well and *Frisco* deviates from the conventional sufficiently long to impress the audience with the fact that he can land over a string of "gags." It's a good vaudeville turn, comes strictly up to headline expectations, and at the Palace it went over with an echoing bang.

O'CONNOR.

## Nanon Welch in "Baby Mine"

"Baby Mine" as presented this week at the Royal Theatre by *Nanon Welch* and two able comedians, is a notable act that will set a worthy standard for comedy sketches. We infer that *Miss Mayo* herself adapted this act for vaudeville, for she had contrived to retain all the humor of the original situations and the important features of the original plot. The achievement has been a fine one, for the audience is permitted to enjoy all the hearty laughs which make the long play and the movie perennial favorites.

Like all good farceurs, *Miss Welch* and her male assistants, whose names, we regret to say, we are unable to mention, go about their absurd experiences with all the seriousness of tragedy. As a result, they put every laugh over. *Miss Welch* herself is attractive and young and with her lavish hair a-flying and her lips a-pouting is a captivating little heroine. Her going-to-bed scene, so luxurious, has a charm that is memorable.

It will be a happy circumstance if other comedies by *Miss Mayo* can be made equally useful for vaudeville.

SOMER.

## "Little Miss Sunshine" at the American

"Little Miss Sunshine" is an interesting affair of the girl act type consisting of two male principals and a chorus of four goodlooking and well rehearsed mediums. It is a speedy offering highly seasoned with bright songs and clever dances though some of the business particularly the restaurant bit has been done before and is much the worse for wear. The comedian who is of the light comedy type was amusing and proved himself a dancer of more than ordinary ability, his routine going over to big results. The straight man possesses a fair voice, makes a natty appearance, handles himself well and seems to know the value of a laugh. The wardrobe though not gorgeous is pleasing to the eye though the turn suffers from somewhat inferior stage settings. We cannot criticize the plot because there wasn't any.

GILLESPIE.

## ENTERTAINING BILL AT THE ROYAL

## William Kent and Many Able Players Entertain

The opening act on this week's bill at the Royal was *Jolly Johnnie Jones*, who subjects his anatomy to the most perilous feats. *Boudini* and *Bernard* did not appear and were replaced by *Jack Benny*, who is mildly amusing with chatter and a violin.

A highly meritorious act was that of *Nanon Welch* who, assisted by a company of two, appears in a condensed version of *Margaret Mayo's* popular farce, "Baby Mine." Thanks to the able comedy methods of this little company and to the intrinsic humor of the situations, the audience gets a very good conception of the original work.

*Morris* and *Campbell* follow in their well-known act, "The Aviator," by *Joseph L. Browning*. As usual their comedy rouses an epi-

## SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

It's All Over Now	Frank Hurt
Nobody's Baby	Loretta McDermott
I Want To Be The Leader Of The Band	Kathleen Murray

demio of laughs. Though they had to work without their stage costumes, they created much merriment with their kidding, foolishness in the stage boxes and burlesque *Flo* pleases with her suave singing of *Mammy*.

*William Kent* closes the first part in an act called "Shivers" which takes its name from a comical little verse that has to do with draughts. *Kent* is a distinctive comedian, a pantomimist so fine that he recalls *Chaplin*, and an agile dancer. His travesty on ball-room dancing with *Elsie Shaw*, his attractive assistant, is a riot.

The difficult task of opening after the intermission falls to *Billy Frawley* and *Edna Louise*, two good-looking, energetic young people who lark about singing, dancing and giving everybody a good time. Their act is called "Seven A.M."

*C. B. Maddock* presents a pretentious act entitled "Bubbles" in which *Queenie Smith*, a group of choristers and three comedians scatter mirth and melody. The mirth, however, is somewhat thin, and were it not for the able dancing, beauty of the costumes and the spirit of the company, "Bubbles" would be lighter than air.

A burst of applause greeted *Whiting* and *Burt* who are great favorites at the Royal. Their number is always a good one.

The program comes to a picturesque close with the *Lerner Girls*.

SOMER.

## AT THE CHICAGO STATE-LAKE

## Val and Ernie Stanton and Others Please

The *Ruth Howell Duo*, with quite a name for their ability on the trapeze, open a long and very entertaining bill at the State-Lake this week. *Lester and Moore* followed with their foolish patter and childish songs.

A real treat is offered when *Georgia Campbell*, assisted by *Robert Buchanan*, *Archie Rugges* and *George Sutton* present their much-beloved old fashioned Dixie act with all the pleasing songs and dances of the old plantation days. Costumes and scenery in this offering are beautiful and lend loveliness to this, a most unusual piece.

*Mary Haynes* sings a number of unusual songs exuberantly, and is aided and abetted by *Bobby Roth*. *Edith Clasper* and *Boys* do some very clever dancing and singing.

And *Val and Ernie Stanton* were there! These boys have a habit of making folks laugh which seems to take unusually well.

The *Le Grohs* twist themselves into knots and throw each other around much after the fashion of the well-known *Strangler Lewis*.

*Eduardo and Elisa Carrino* in a series of Spanish dances closed the bill, which is the best seen at this theatre in quite some time.

JIMALONE.

## Vaudevillians—VII

SAXTON 71



KANE AND HERMAN

"The Midnight Song," who are popular with vaudeville patrons

## MAJESTIC—CHICAGO

## Helen Keller and Trixie Friganza Headline

The audiences at the Majestic were vociferously enthusiastic on Monday afternoons, and justifiably so, for the bill merits every plaudit.

*Bert and Lottie Walton* opened with some energetic and effective balancing feats, and *Horace Wright* and *Rene Dietrich* filled second place delightfully with their superior playing and singing act, in which both rendered several popular numbers delightfully. They even dared to sing a song of many seasons since, *Buzz Around My Little Bumble-Bee*, and put it across in a brand new fashion, to much admiring applause.

*Howard Langford* and *Ina F. Frederick* presented a clever little skit called "Shopping," in which *Mr. Langford* had an excellent opportunity to reveal his laconic manner of joke-making, and his ornamental dancing-legs.

*Raymond and Rogers* followed with a line of Italian dialect chatter that became, we grieve to state, extremely monotonous, and they left the stage to the accompaniments of the meagrest applause.

*Charles O'Donnell* and *Ethel Blair* received their accustomed hand—which is a very generous one indeed—in their ever-amusing sketches, "The Piano Tuner," and *Billy Montgomery* and *Minnie Allen*, with *George Kirby*, ["Little Elmer"], scored their usual big hit.

A striking feature of the bills was the presence thereon of *Helen Keller*, the deaf, blind and formerly dumb woman, who is accompanied by *Mrs. Anne Sullivan Macy*, her lifelong friend and teacher. She has a winning personality, and their presence drew intense sympathy and interest.

*Trixie Friganza*, continuously doffing one gorgeous gown to reveal another more magnificent beneath it, smiled and sang and talked and gambolled in her customary exuberant style, whereby she brought down the house, and *Fox and Sarno*, the symmetrical gymnasts, closed.

SELDEN.

(Bills continued on page 560)

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# In the Song Shops

By Jim Gillespie

## Byron Gay's New Ones—Johnny Black Does a Little Boosting—Violinsky Places Two—Riviera Has New Oriental

WELL, Well! if it isn't *Byron Gay*, the jolly old composer of the *Pump* and various other home wrecker. How are you, *Byron*, old dear, and what's new in the way of scandal? Is that so? Well, I'm sure surprised to hear that you have parted company with *Leo Feist*, but you're hooking up with a real good scout in *Jack Mink*. You've just written two new numbers, *The Sidewalk* and *Love*. Says I'd like to hear them; keep them over. Gee, *The Sidewalk* is a bear. It should be a wonderful dance number and *Love* sounds like a million dollar fox trot. But say, *Byron*, can you imagine a performer who is using the number saying to the orchestra leader, *For the Love*? It would mean the raising of a racquet and a summons to court.

Boys, meet *Alex Cantor*, the official greeter of *Remick's*, who during the past eight years has crushed the hands of a

### Multitude of People

*Alex*, whose stone crushing grip has caused many performers to sing without the aid of a piano, is known as the greatest little handbreaker along Broadway.

*Stern and Marks* modestly admit that they are the writers of *Peter Pan* and *I Get Away With Murder* which *Eva Tanguay* claims are two of the best numbers she has ever used. After looking around to make sure that no one was listening, the boys, with the aid of a megaphone, whispered that they also wrote *Miss Tanguay's* curtain speeches, *Vaudeville* and *Life* and *If I Knew How the Bees Thanked the Flowers*. Begging us not to tell a soul except the public, the young authors quietly faded away.

*Sighing*, a new fox trot sponsored by the *McKinley Music Company*, is in great demand, especially by the jazz dispensers of various waxed floor emporiums. It is a tricky number containing just enough spice to please the most skeptical connoisseur of hoof music. *Sleepy Hollow* is another *McKinley* number which despite its name is waking up the music lovers throughout the country.

### Best Selling Music Rolls

**AEOLIAN**—Fox Trot, *My Mammy* (4231); Waltz, *Mellow Cello* (4281).  
**O.R.S.**—Fox Trot, *Rosie* (1327); Waltz, *Honolulu Eyes* (1231).  
**REPUBLIC**—Fox Trot, *Scandinavia* (61628); Waltz, *Angels* (61828).

The *Palmetto Music Publishing Co.* are much enthused over the showing of their new number the *New Jump Steady Blues* which is being featured by many big time acts. The number is of the

### Slow and Easy

type and is in great demand by the various dance orchestras throughout the country. The *New York Glide* and the *Jazz-Me Blues* are two other numbers which are bringing home the bacon for the *Palmetto* firm.

The *Riviera Music Company* is

the lucky firm who succeeded in getting the much talked of Egyptian fox trot *Karma* which for the past month has created a riot in the dance halls of Chicago. *Ethwell Hanson* who wrote the number had the publishers chasing him.

### All Over the City

in order to obtain the prize and he was finally run down by the sleuth of the *Riviera* firm.

Met *Johnny Black* of *Dardanella* fame the other day, and after a quick handshake we found ourselves being dragged into the boiler factory of *Goodman and Rose* on West Forty-Sixth Street.

"Trot out that new number," yelled *Johnny*, at the same time pushing us into one of the rooms, "and bring an extra set of lyrics. You are going to hear the greatest number since *Dardanella*," said *Johnny*, "and believe me, you've got to hand it to *Goodman and Rose* when it comes to

### Picking a Winner

I've seen songs come and go but I want to tell you that this baby has come to stay and you know it's seldom that I boost a number. The name of this milk-fed youngster is *Who'll Be the Next One to Cry Over You*, and if you don't shed tears of gladness over the kid then I miss my guess. Thanks, have you got a light? Now pay strict attention and above all get the tricky melody. Well, how do you like it? Ain't it a bear? Why it will be the biggest thing in years and the boys tell me that the performers are going wild about it. Yes, sir, they sure grabbed a winner when they adopted that baby. What? Who wrote it? Why I did."

Owing to the numerous suitors for the hand of *Mavis*, *Jack Mills* has found it necessary to establish headquarters throughout the country. *Johnny Heinaman* will be in charge of *Mavis* when she arrives in San Francisco? *Mort Green* will look after her when she visits Chicago and *Jack Levinson* will act as her guardian in Boston.

*Mirandy*, a new southern fox trot written by *Chauncey Fine*, *Bert Roborn* and *Arthur Kurtz* and published by the *Knickerbocker Music Publishing Company*, is proving a big favorite with the dance orchestras throughout the country.

Our friend *Violinsky* has placed two more numbers

### That Threaten to

be hits. One is *I'm Lost Without You*, a plaintive fox trot, by *Violinsky* and *James Monaco*, published by *Shapiro, Bernstein & Co.*; the other is *I'm Crazy Over You*, a comedy fox trot number by *Violinsky* and *Bert Hanlon*, published by *Leo Feist*. This makes just six hit numbers that

*Violinsky*, has right now with publishers and he's busy writing more, without a thought of the income tax collector.

### Best Selling Sheet Music

**FOX TROTS**—Ohio, *Forster*; *Love Birds*, *Shapiro Bernstein*.  
**Waltzes**—Angels, *Waterson, Berlin & Snyder*; *Little Crumbs of Happiness*, *Witmark*.

*Charles K. Harris* arises to remark that, *Who*. That's it. How did you guess it? Guess what? *Who*. Who what? Not who what, just *Who*. For the love of Mike, who's *Who*? Why I thought you knew *Who*. *Who*? Say What are you selling? Listen animal cracker, *Who* is the title of the latest number published by *Charles K. Harris*. Ok.

Met one of the girls from the *Robt. Norton* song shop the other day and during the course of conversation asked her what she knew. "I Lost My Heart to You," she replied, but I checked her before she got any further. "Nix on the love stuff," said I, "I'm a happy married man." Then she explained that was the title of their latest song. Of course I felt like a mutt, so in order to square myself I invited her out that night.

*Ireland Is Calling to You* is the appealing title of a new number which is meeting with universal favor throughout the country. *Fred Whitehouse*, who is featuring the song, has a stiff neck from taking bows and claims his hotel and dressing room are constantly crowded with sons of Erin who have come to answer the call. *Wm. Jackman* and *T. F. Cornell* are responsible for this latest *Sinn Fein* sensation which is being published by the *Stork Music Co.*

A little order, please. I wish to announce that after the next bout the orchestra will render *Walter Donaldson's* latest success, *Sippi Shore*. It's an itchy number and all you guys who want to scratch the floor can do so. For an encore we will have another one of *Donaldson's* cream-puffs, entitled, *Sweet Hot Sauce*. Never mind the wise cracks, back there.

The pianos in the *Pitman* music shop are working overtime these days owing to the heavy demand for *Nestling*, their new ballad which promises to nestle close to the hearts of all music lovers. *I'm Going Over the Hill to the Poor House* is another *Pitman* winner, though the title in no way reflects upon the financial standing of the firm.

According to the great number of artists who are singing *I'm Missin' Mammy's Kissin'* there must be an awful bunch of homesick performers around the country.

## Is That So!

*Sidney Clark* and *Con Conrad* have presented *Waterson, Berlin and Snyder* with a squawking youngster named *Ma*. Though only an infant, the kid has already learned to say royalties.

The *Strand Music Co.* have opened new offices in the *Roseland Building* and will shortly make a startling announcement to the music world. Interesting but not exactly satisfying.

*Sunrise and You*, sung by *Leroy Duffield*, is proving one of the bright spots of the *Ona Munson* act.

Handsome *Joe Raymond*, who massages the violin at the *Little Club*, has written a number dedicated to his many lady friends entitled *Save All Your Kisses for Me*. We admire your spirit, *Joe*, so here's wishing you luck.

Have you seen the new racing chart being exhibited by *Leo Lewin* which features the three big winners of the *Waterson-Berlin-Snyder* stable? *Leo* claims he never fooled with the ponies but we would like to know where he got the idea.

One of the pleasing features of the "Love Birds" show is the conducting of *Frank Cork* who presides over the orchestra. When *Cork* pops out, the house immediately becomes intoxicated from the soothing strains of his harmonizing associates.

*The Last Little Mile* written by those homerun hitters of songland, *Young, Lewis and Donaldson*, and published by *Irving Berlin*, is going over the top with smashing results.

Trying, a nifty little affair by *Kalmer and Ruby*, is going along nicely

### Best Selling Records

**COLUMBIA**—Fox Trot, *Happy Hottentot* (A-3359), *Paul Biese Trio*; Waltz, *Dearest One* (A-6180).  
**EDISON**—Fox Trot, *Sally* (50739), *Raderman's Jazz Orch.*; *I Never Knew* (50730), *Della Robbia Orch.*  
**PATHE**—Fox Trot, *Ragamuffin* (40217), *Hub Dance Orch.*, *Waltz*, *Happiness* (20494), *Lanin's Roseland Orch.*  
**VICTOR**—Fox Trot, *Caresses* (35704), *Paul Whitman's Orch.*; Waltz, *Honeydew* (18719), *Joseph Smith's Orch.*

and gives promise of developing into a real old-fashioned seller. With *Kalmer and Ruby* behind it is bound to become a favorite.

*Billy James*, formerly with *Bobby Heath and Company* in vaudeville, and composer of the latter's big song hit *On Your Knees*, as well as *Ding, Ding, Ding* and *Honolulu Lullaby*, has just been promoted to the position of professional manager for *Jack Mills, Inc.*

*Joe Wolf*, one of the best known music men in Colorado, has been appointed representative for the *Riviera Music Company* of Chicago.



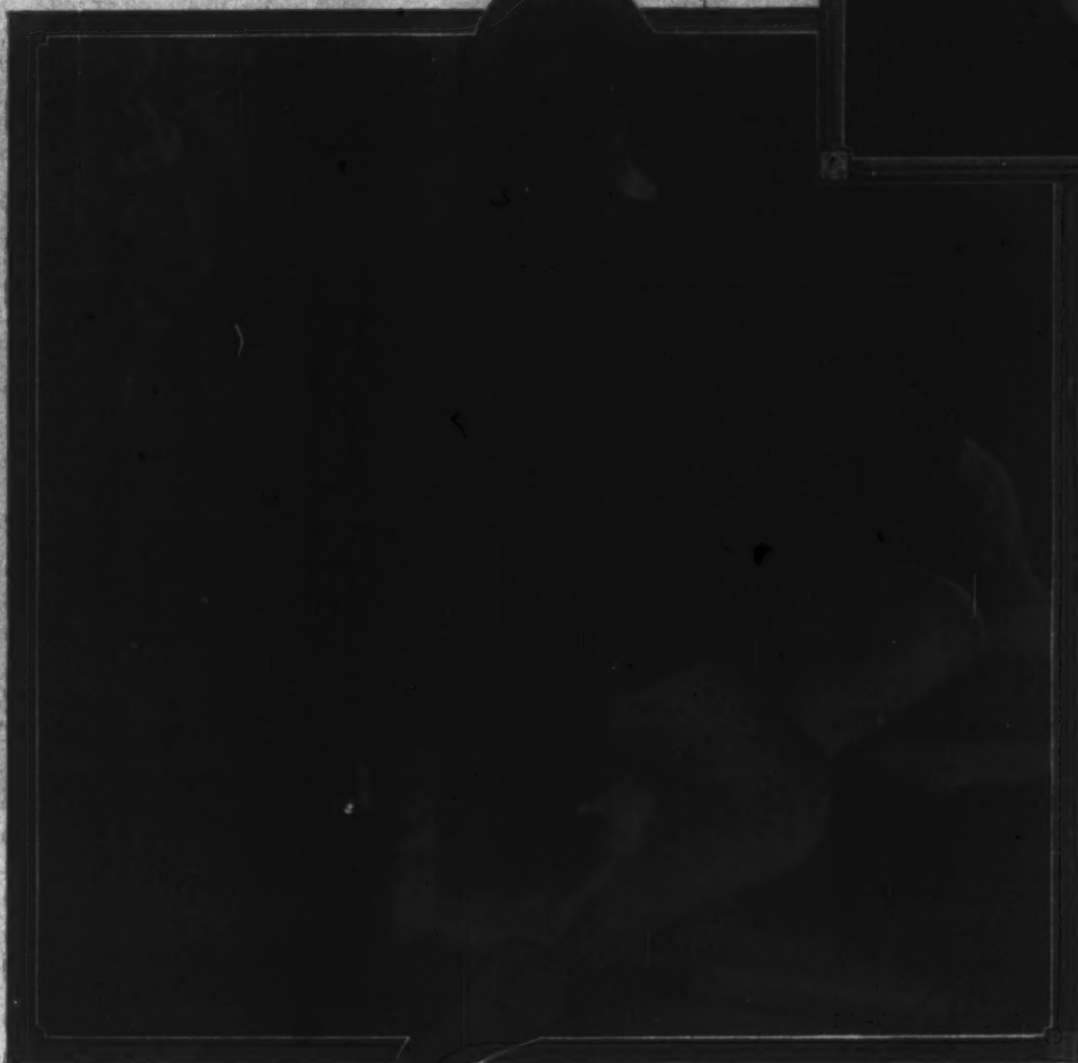


Pat Rooney, Marion Bent and the entire cast of "Love Birds," the tuneful and breezy musical comedy which Wilner and Romberg are presenting at the Apollo Theatre with great success

## "Love Birds"



Pat Rooney and Marion Bent, the stellar members of "Love Birds," are showing here how the title roles should be played



At the left is a sample of what a love bird is like in the Wilner and Romberg collection at the Apollo





**GRACE ELLSWORTH**

Whose performance of a social climber in "Love Birds" is a real triumph of comedy acting. Miss Ellsworth is well known for her excellent work in "Upstairs and Down" and many other Broadway productions, but nothing she has done surpasses her characterization of the society matron in the present piece, which establishes her as one of the best character actresses we have

DRAMATIC MIRROR



# "Love Birds" A Wilner and Romberg Show

By Jack Newmark

**A Complete Success from Every Angle  
—Cast, Production, Play, Music, Cos-  
tumes, All Elements Work Together**

**"LOVE BIRDS,"** the new Wilner and Romberg musical comedy which came to the Apollo last week and which bids fair to occupy that recent acquisition of the Selwyns for the balance of the season has a unique theatrical history from a number of angles.

Firstly and most important of all, it served to separate two of vaudeville's most popular and successful children from the variety circuits and elevate them to stardom in the musical comedy world. And while the skeptics predicted no brilliant reception for Pat Rooney and Marion Bent, their initial performance at the Apollo not only dispelled possibilities of a short life in the

## Land of Musical Comedy

but on the contrary practically insured them of a permanent berth in that most desirable theatrical field.

When Max R. Wilner and Sigmund Romberg conferred with Edgar Allan Woolf and Ballard MacDonald on the possibilities of Rooney and Bent as starring characters for their "Love Birds" production, the decision was unanimous, for the Rooneys are unquestionably two of the most popular musical comics in the eastern field and this fact alone, notwithstanding the staple-ness of the piece, guaranteed initial success at the box office even though some unexpected calamity might arise to interfere with the naturally desired "run." Their judgment proved sound insofar as the leading principals were concerned, for on the third night the capacity attendance registered the production as a genuine hit.

But Rooney and Bent are not alone responsible for the sudden success of "Love Birds." The cast is

## So Nicely Balanced

and the types so cleverly selected that the piece runs through like a well oiled piece of machinery.

Take for instance Elizabeth Murray, a vaudeville veteran who has probably created more roles in musical shows since her advent in "Madame Sherry" than any other deserter from the two-a-day houses. Elizabeth Murray stands out in "Love Birds" as always.

And incidentally Elizabeth Hines can be registered here and now as a coming star. Her appearance is beauty personified, her voice as sweet and delightful as a

## Breath of Fresh Air

and her general stage deportment safe beyond the suggestion of improvement. Working opposite Richard Bold, the leading juvenile, she accomplished all the desirable and will bear watching, for she is coming into her own with the speed of a rocket.

Richard Bold, a former choir singer was also an ideal selection for the cast, his rich voice, one of the best tenors heard in musical comedy in years, harmonizing perfectly with Miss Hines', his role handled with just the proper light and shade essential to register its importance. And his opposite, Barrett Greenwood, made an excellent foil for the story,

his appearance being particularly commendable. With Evelyn Cavanaugh, working on the other end, they made a striking couple to aid in weaving the plot around the principal juveniles. Miss Cavanaugh, blonde, pretty, graceful and well cosumed, also marked a decidedly favorable score with her work and excellent dancing.

The character comedy section, aside from Rooney and Miss Murray, was entrusted to James E. Sullivan and Grace Ellsworth, portraying the parts of a wealthy couple, parents of the ingenue. Miss Ellsworth, in chase of society relations, gave the performance

the part assigned him. Sullivan has the happy faculty of "nailing" a possible laugh promptly upon its arrival.

Eva Davenport as Fatima had a good inning near the close of the final act. With Rooney Miss Davenport had

## The Prime Scene

of the show insofar as comedy possibilities are concerned, and she didn't overlook a single second to keep the house in good humor.

Sylvia Ford had two roles that she handled in masterly fashion and stood out in a bright little spot of her own. Emilie Lea chopped off a share of the honors with her dancing. The

tion of the audience. Mme. Gilman can always be relied on for beautiful gowns and original designs, but in the present instance she seems to have outdone herself.

Frank Hayden is also responsible for some beautiful models, especially those worn by Miss Bent.

Plucker and Ahrens attended to the hair dressing and facial paraphernalia and can be included in a share of the praise.

The dances were arranged by Pat Rooney, an expert in this particular line, and this section of the performance, while not displaying anything sensational, aimed toward the general excellence of the production.

In the musical score Ballard MacDonald has collaborated with Sigmund Romberg in at least a half dozen numbers that are destined to enter the hit column. The title song, "Love Birds," is catchy and should develop into an instantaneous "best seller." "When The Cat's Away," "Bokhara" and "Can Macy Do Without Me" earned consecutive encores and "The Trousseau Incomplete" and "A Little Dream That Lost Its Way" are sure winners, particularly the latter. Other numbers that stood out in the score include "Fat-Fat-Fatima," "Is It Hard to Guess" and "Girl Like Grandma."

Witmark is publishing the music and has gotten out an especially nice de luxe edition of the score.

The plot has been worked out to a nicety by Edgar Allan Woolf, and the complications are constructed and adjusted in expert fashion with plenty of bright-comedy situations for relief. The "Love Birds" show from every angle is quite one of the best musical reviews of the season.

Twelve wraps of fur also caused gasps of admiration from the feminine members of the audience. They are by Otto Kahn and are a year or so ahead of the styles. Lynx, sable, chipmunk, ermine and other furs are used to fine effect, one ermine wrap, designed like a tulip, being particularly stunning.

The orchestra under the capable direction of Frank Cork, does wonderful service. Cork is well known on Broadway having formerly been associated with Dr. Riesenfeld at the Rialto and Rivoli. He has also acted as musical director for several Broadway shows, and the way he handles his musicians in "Love Birds" adds another success to his record.

Nat Lewis was responsible for those essentials of musical comedy, stockings. In this case they are particularly essential, as the plot revolves about some lost ones. Lewis probably supplies more musical productions with hose than any other dealer.

Much of the responsibility for the production rests with Harry Beary, for it was he who first conceived the idea of putting Rooney and Bent into a musical comedy. He not only acted as a go-between for Wilner and Romberg and their stars, but also placed Emilie Lea, Barrett Greenwood and others in the cast.

The scenery was constructed by J. Baxt who certainly did a first rate job of it.



FRANK CORK

Musical director of "Love Birds," who more than upholds his reputation as one of Broadway's finest musicians

## A Rare Touch

of broad comedy that enriched the success with laugh after laugh. Her extreme mode of dress, coupled with her line of dialogue stood out in contrast to the dignity of the others to such an extent that the result was electric.

Sullivan, bald, beefy and comically boisterous, earned many a guffaw solely through his interpretation of

stage music supplied by Vincent Lopez and his harmony kings helped immeasurably to keep things pepped up. The Lopez aggregation is one of the best in the field.

The costumes by Gilman represented a generous expenditure on the part of the management, the principals being gorgeously dressed, and showing some unique creations that earned a gasp from the female por-





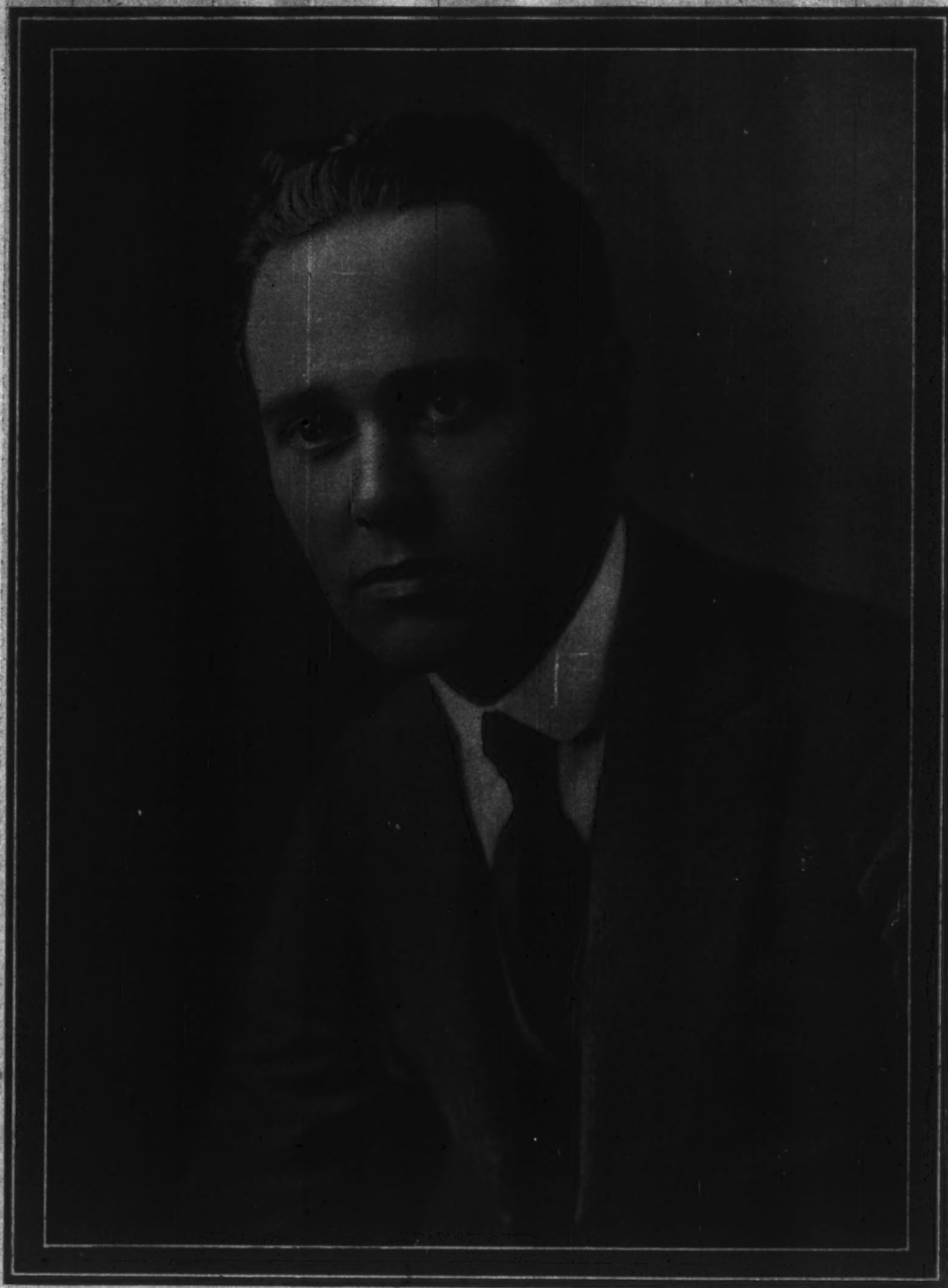
Edward Tager Monroe

## ELIZABETH HINES

*The prima donna sensation of the season. Nothing sweeter, daintier, prettier or superior ever graced a musical comedy stage than this new star of "Love Birds"*

DRAMATIC MIRROR





DRAMATIC MIRROR

**RICHARD BOLD**

*With a voice of gold, the long looked-for singing sensation in the male contingent of musical comedy*





**SYLVIA FORD**

*The charming young Southern beauty who is one of the important reasons for the success of "Love Birds"*

DRAMATIC MIRROR



# Pat Rooney and Marion Bent

By Johnny O'Connor

**P**AT ROONEY has "arrived."

It has taken this little aggressive-progressive Celtic-Yank twenty-nine years to work his way into the realm of stardom, but as in everything else he ever tackled, he "landed" with both feet and after a glimpse of his "Love Birds" production, it looks as though Pat is destined to become a permanent musical comedy feature around Broadway.

We chose St. Patrick's Day afternoon to brush up our acquaintance with Rooney and delve back into some of his life's history and experience. It was

## An Appropriate Time

and we found Rooney busily engaged in a game of pinochle in his dressing room in the luxuriously appointed Apollo Theatre, one of the recent offerings of the Selwyns to New York's theatre directory.

Patrick the second was born July 4th, 1880, on the lower east side in New York, but unlike George M. Cohan he has never waved the flag and unlike Bernard Granville and many others, has never exploited this important part of his life.

Patrick the first, as everyone knows, was America's premier dancing comedian in his heyday and while it may be news to many, the elder Rooney was the highest paid man on the stage in his time. He is credited with a weekly salary of \$1,000 which at that time was considered a fortune. Contrasted with present-day conditions, that thousand looked and worked better than five times the amount nowadays. But Rooney Pater was not the only one of the parents who

## Claimed the Stage

as a profession, for Mrs. Rooney, who is still alive, was one of the original ballet girls with the "Black Crook" show and spent thirty-three years of her life on the rostrum. And now, retired, she is the proud mother of five children, all of the stage, in Katie, Mattie, Pat, Julia and Josie, all married and all successful professionals. Pat is the only son.

Pat's initial stage appearance dates back to the time he arrived at the age of 11. His debut took place at Pastor's Theatre where he, in company with his sister Mattie, offered a vaudeville act billed as "Two Chips Of The Old Block." Sister and brother continued in vaudeville for awhile and soon were selected for principal roles in a cheap farce comedy. The show had a season's run in Atlantic City, after which the couple retired from the cast.

Burlesque, the tuning school of many of our present-day comedians as well as stars

## In All Branches

of theatricals, next claimed the

Rooneys and Mattie and Pat took to the "sticks" for two consecutive seasons with the "Jolly Grass Widows." The work was a bit strenuous and Pat decided to shift his field of endeavor.

Melodrama next came in his routine of trials and Pat and Mattie, still sticking together inseparably, took a season's work with a piece called "Little Daughters Of The Poor." In this masterpiece of stage art Pat was elected to the part of a young, "handsome" hero who saved one of the "daughters" from the wrath of the villain every fifteen or twenty minutes during the three acts. Pat was a proficient "savior" and when the final curtain was lowered at each performance Pat had managed to foil the villain some sixteen or eighteen times, thereby saving every single poor "daughter" from his clutches.

The experience gained was well worth the time spent and when Pat returned to New York, after

## A Few Dates

on the Keith circuit, starting at the then famous Union Square Theatre, Pat and Mattie began their final season on the stage as partners. The couple were engaged for the shows then being given on the New York Roof and they began to see the light of fame shining in their direction. The Rooneys remained together all season and Pat was engaged for the following season, but Mattie preferred something else and Pat was left to his own resources. He worked opposite Mayme Gehrue the next season and incidentally this two-year run constituted a record for that house by any individual.

A. L. Erlanger got a glimpse of Pat's ability on the Roof and he was engaged as one of the principals with the Rogers Brothers shows, remaining with

## The Popular Comedians

for four successive years, staging all the dancing numbers. At the same time Rooney was appointed supervisor of the Erlanger dancing school, introducing to chorus boys and other raw talent the secrets of Terpsichore.

When "Mother Goose" was produced Pat was selected for one of the cast and while it proved a professional fiasco for Rooney it eventually developed into his life's climax, for in "Mother Goose" he met his wife, Marion Bent, then a chorus girl with the production. Pat remained with the show two weeks and a month later Marion Bent became Mrs. Pat Rooney. That was in 1904 and the couple have never been separated, professionally or otherwise, for a single day ever since.

Pat and Marion chose vaudeville for their stage activities and their success in this medium certainly



PAT ROONEY, III

An eleven-year-old "chip of the old block" who inherits the talents of his father and grandfather as well as their name

## Needs No Explanation

to Mirror readers, for in the ensuing sixteen years it is doubtful if there are more than a half dozen vaudeville teams who can point to the record attained by them, for season after season they have traversed the country, introducing one skit after another and never registering a vaudeville failure. Particularly in the east were they super-popular, for the memories of Patrick, Sr., will go down for centuries and the success of his illustrious son has done much to perpetuate them in the minds of the present generation.

But there is also a Pat Rooney, 3rd, now eleven years of age and another "chip of the old block." Pat 3rd, is being educated in an upstate military academy, but his future needs but a single guess, for already he has mastered

## The Innumerable Steps

originated by his father and he learned to conquer the "footlight scare" at five years of age when he appeared at a number of benefits with his daddy.

And while discussing family affairs, it might be appropriate to acquaint our readers with the fact that Marion's father was also a stage celebrity and will undoubtedly be remembered by many as one of the famous Bent Brothers, soloists with Gilmore's Band.

Pat Rooney's favorite diversion is sporting events. He is a base-ball "bug," a golf "lunatic" and a pinochle and "rummy" fiend, playing a good game in all departments. But he excels at billiards and pool, having come out on top in several amateur tournaments in the latter pastimes.

And stranger still, while generally

recognized as a fixture on the Great White Way and a club man, Pat Rooney has never tasted liquor (the chump) although he is a rabid anti-prohibitionist. Rooney is well appreciated in the profession for his charitable work, for in

## His Many Years

of stage activity he has never refused to appear at a benefit, regardless of the cause, provided circumstances permitted his presence. In two weeks he proposes to donate the services of his entire organization for a matinee benefit for the Irish sufferers and two weeks later will do the same thing for the benefit of a Jewish cause.

His rise has been gradual, but was inevitable, for there is no more aggressive, progressive little chap in theatredom than Pat Rooney and his legion of friends wish him every ounce of the success he so truly deserves. One could not wish him more.

We left him laughing over a

## Flock of Telegrams

that would fill a bushel basket. Two of them were exceptionally funny, one from Tommy Gray and the other from Johnny Dooley. The former's read:

"Good luck, success. May you stay a month for every bow Eddie Leonard has taken and a year for every benefit you have played. That should keep you in New York longer than J. Francis Dooley stays on the stage. This will beat the record made by 'Lightning'."

Dooley's wire said:

"When in doubt kick her and use Dardanella for bows."

Yes, Pat is there and it looks as though he will stay there for awhile.





**EVELYN CAVANAUGH**

*Who has sung and danced her way into the heart of Broadway in a number of musical comedies, but is at her very best in "Love Birds" in which she is now appearing*

DRAMATIC MIRROR

# A Chat With Edgar Allan Woolf

**"D**O you know why I am so happy over the success of 'Love Birds' in New York?" This question was put to me by Edgar Allan Woolf, although I, an interviewer, was supposed to be the one to ask questions.

"I'll tell you why," he replied before I could suggest it was because of the nice fat royalties that must be coming to him. "It's because Pat Rooney and Marion Bent gave me the first words of encouragement I received when I made

## My Initial Attempt

at writing for the stage. I was still at College and had written a burlesque of the 'Merry Widow' for the Progress Club. Pat and Marion were also on the bill. After the entertainment they sent for me and said they liked my dialogue so much they wanted me to write something for them. That encouragement meant more to me than I realized then—and when I wrote 'Rings of Smoke' for them ten years later and they became the most popular headliners in vaudeville I felt that those encouraging words to a beginner had not been in vain. And now we have a real New York hit in 'Love Birds.' Isn't it great?"

Enthusiasm is certainly one of Mr. Woolf's

## Chief Reasons

for success. He admitted as much when he said "Love Birds" has flown into New York through many menacing clouds. There were times when so many things went wrong that it looked as if our first effort to assail Broadway was doomed. But thanks to everyone connected with 'Love Birds' we smiled our way into success. Mr. Rooney is a wonder, isn't he? I consider him the most versatile comedian in musical comedy to-day just as Mitzi is the most versatile comedienne. I have written for them both so I feel satisfied with my opportunities in musical comedy.

And then Mr. Woolf confessed something. He is going to have a play produced in New York early next season that is, as he calls it, "pleasantly highbrow." It was produced on the coast

## Four Years Ago

by Mr. Morosco but through various managerial mishaps was never seen in the east. It is historical and has one of the greatest figures in literature as its leading male character.

"No," he replied when I asked if he had forsaken vaudeville writing. "Why should I? To succeed in vaudeville as a writer one needs the same requisites as the three-act playwright and perhaps a few more. That is why I never feel hurt when I am called a 'vaudeville writer.' I'm proud of it. Just look at all the 'regular' writers who have

## Failed in Writing

for vaudeville. Yes—they have nearly all tried it. In my playlets I



EDGAR ALLAN WOOLF

Author of "Love Birds," the new musical comedy success at the Apollo Theatre

have not overlooked what I studied at college. Aristotle himself has often come to my aid. I know it sounds funny but it's true. There is a 'protasis' and an 'epitasis' in the vaudeville playlet just as there is in the longer play. I have had one hundred and sixty-four of them booked so I ought to know. No, I cannot remember how many 'flopped.'

The Rooney-Woolf combination isn't going to stop with "Love Birds." Mr. Woolf

## Opened His Desk

and showed the scenario of the next piece he is going to write for Mr. Rooney. "It will be a sort of a male 'Peg,' he said, 'and he can play it too.'

Mr. Woolf added a word for Messrs. Wilner and Romberg who produced "Love Birds." "They were insistent I should write this play for them in spite of my desire to have Pat get an older and more established librettist to turn out his first play. But they had

## Confidence in Me

and I only hope they will find their confidence well repaid."

"And let me say something for such dear friends as Elizabeth Murray and Eva Davenport. I have known them both for years—and you cannot imagine how it pleases me to have two such artists in my play. And," he continued, "isn't the chorus peachy? You know we have several future stars in our ensemble. No, I won't mention their names—but—well—come again and

see the play and you'll find out for yourself.

"Yes, Mr. Romberg and I are going to do another musical play. Something with a romantic coloring. 'Rommy' is very romantic, you know. He is the world's lightning writer of music. You read him a lyric and as he listens he composes—and if you don't like his melody in a second he has another. Some day he is

## Going to Write

a grand opera. Haven't I been fortunate in having Romberg and Kern as composers?

"Before you go let me tell you of my first musical piece. It was originally a 'varsity show' at college—Henry Pincus, who was running the Madison Square Garden Roof, saw it and offered me fifteen dollars a week royalty for it as a roof show. It was renamed 'Mlle. Champagne.' During rehearsals if I opened my mouth when the actors distorted my scenes Larry Laurence, the director, ran me out of the hall. Well, the opening night came—it was a breezy night and you know open roof gardens on breezy nights—well, my dialogue was all blown down Madison Avenue. There wasn't a laugh. I sat at the back, only hoping something would happen

## To End It All

when three shots rang through the air—it was the Thaw-White tragedy. But my dear mother in the front row, only thinking of my suffering play, rose in her seat and cried, 'My God, they've shot my son!'

"How long have I been interested in the stage? Just as long as I can remember. When other boys were playing ball or going swimming I could always be found in a corner with a pad and pencil doting out something new.

"My great delight was to go to a show, come home and rewrite the whole play as it really appeared to me. Writing has always been my pet hobby and as I said before, while other kids found pleasure in swinging a baseball bat I took great delight in

## 'Swinging A Pencil

Oh, of course I like baseball. I'd be a poor American if I did not.

"Yes sir, I am a constant visitor at the Polo Grounds and if you don't believe it ask me how many home runs Babe Ruth made last season. Would I object if you asked me a personal question? Certainly not, go as far as you like. My age? That's easy. I thought you were going to ask me something hard.

"Well, according to my birth certificate, I have spent thirty-five years on this glorious earth. Now wait a minute, don't say I look younger. There's the cigars, help yourself and please omit the compliments.

"The real trouble is that when I start talking about old time plays and players people accuse me of

## Being Much Older

than I really am. If I mention Tony Pastor, Koster and Bials or other old time houses, people consider me a subject for the old man's home. I could tell you about Pat Rooney's father who had a walk which no one could imitate and I could supply you with the names of prominent actors who have long since passed away. I could also give you the names of old time shows, the dates of their opening, the names of the casts, the songs and who wrote them, but then you would also call me an old man.

"How do I know these things? I refuse to tell you, but

## You May Recall

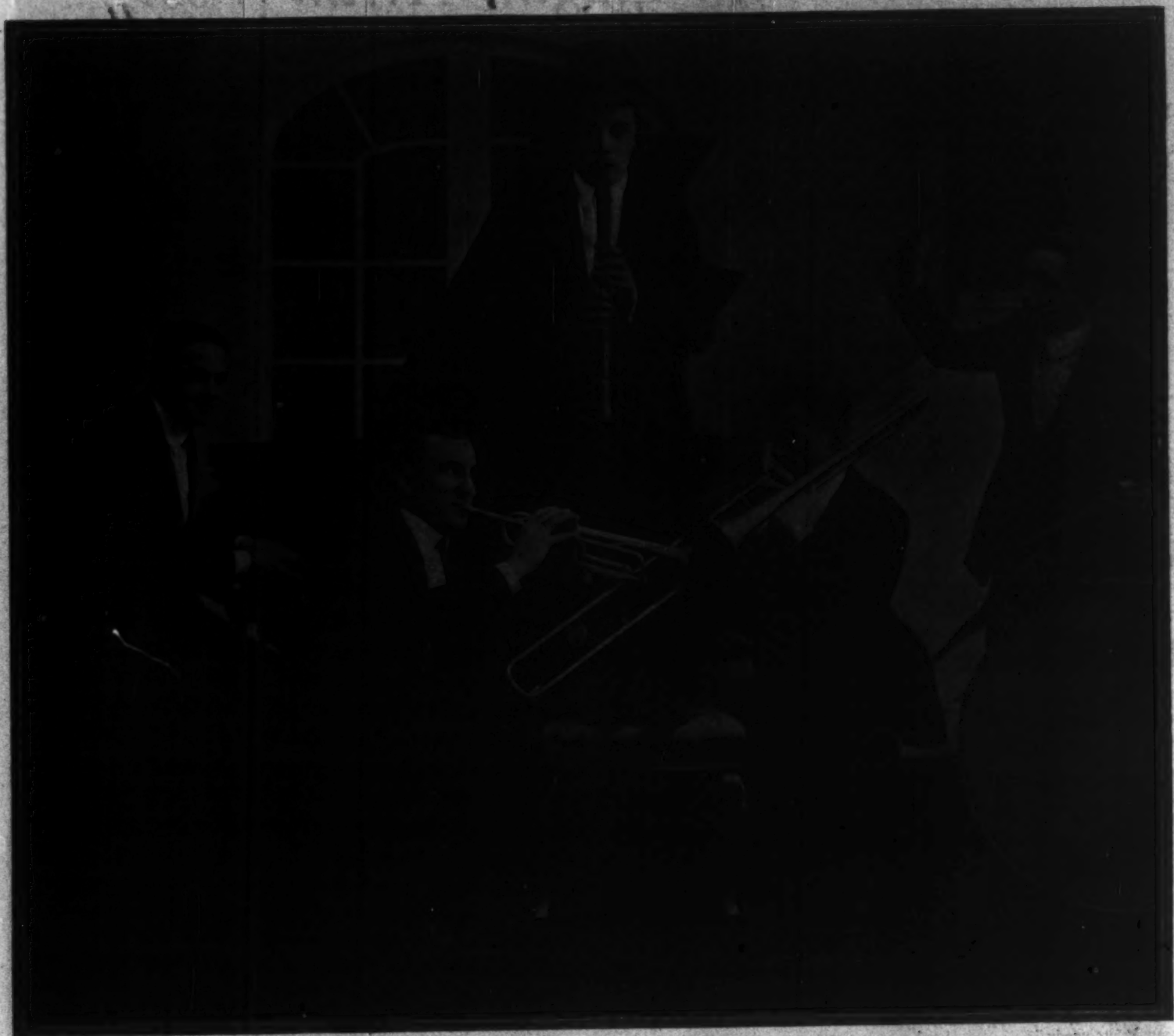
my saying that I was fond of books."

We can vouch for Mr. Woolf's statements regarding his familiarity with stage happenings of years ago. Often when trying to recall the names of former stage celebrities we have called for Mr. Woolf's assistance and have yet to be disappointed.

His very presence creates a theatrical atmosphere, though he could not be called a follower of the Gav White Way. Analyzing Edgar Allan Woolf we find the ingredients consist of a forceful personality, unlimited ability and a strong desire to help others succeed.

All these qualities as well as his great enthusiasm, are evidenced strongly in his work. There is a buoyancy and a quality of eagerness and forward-looking about "Love Birds," though naturally in musical comedy dialogue there is not much opportunity to show one's deeper self. When Mr. Woolf's "serious" play comes along, there will be a better chance for that. It is an event worth waiting for.





### VINCENT LOPEZ AND HIS KINGS OF HARMONY

Pat Rooney's own jazz band and the greatest of them all. Introducing the most intoxicating, exhilarating, novel brand of syncopation ever heard in the realm of king jazz. One of the real hits of "Love Birds" as they were of "Rings of Smoke," the wandleville revue in which they appeared with Rooney and Bent last season. Five boys with a rousing sense of rhythm can make things pretty lively, and that is just what Lopez and his men are doing every night at the Apollo Theatre. It is said that even Blue Law advocates would find themselves doing a jazz dance if they got within earshot of the mean melodies of Vincent Lopez and his Kings of Harmony when they happened to be in a persuasive mood.

# Futurity Debutante Beauty Chorus



**HELEN JOHNSON**

*A striking example of feminine loveliness and possessor of a remarkable voice*



**WAYNE (BUNNY) DOREL**

*Who combines wistfulness and vivacity to fine effect in "Love Birds"*



**EDNA LUCE**

*Whose youthful charm and radiant personality help to enliven things in "Love Birds"*



**LUCILLE PRATHER**

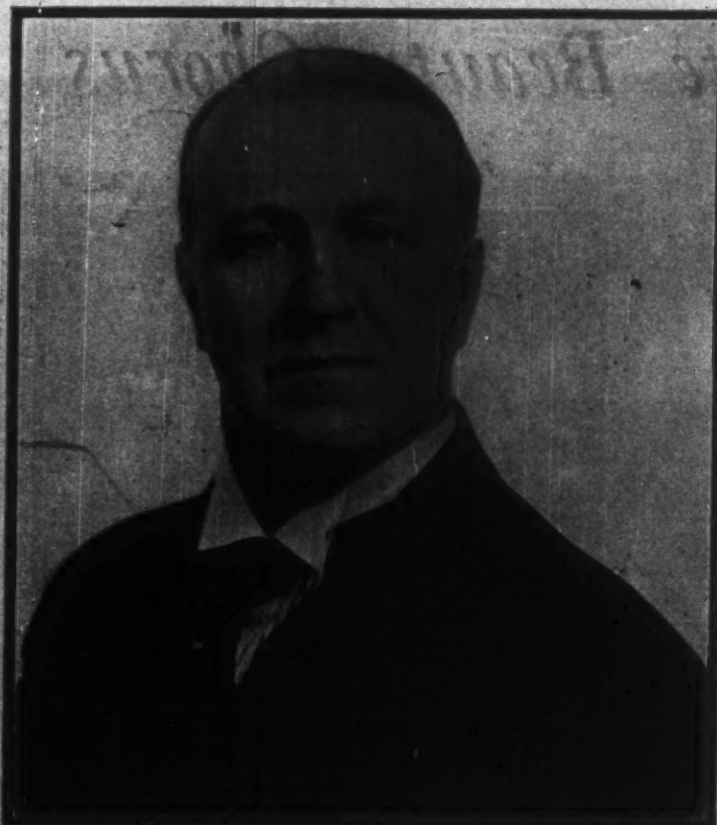
*A statuesque beauty who adds greatly to the pictorial qualities of "Love Birds"*



**BEVERLY MAUDE**

*A chic young person who makes her presence felt whenever she is on stage*





JAMES E. SULLIVAN

One of the principal comedians of "Love Birds" and a great popular favorite. The entire story revolves about him



HORACE SISTAIRE

Who is in charge of the music library of "Love Birds," handling all the popular song hits of the place as well as the complete musical score

## INTERVIEWING BALLARD MAC DONALD

Lyric Writer of "Love Birds" Proves a Difficult Person to Locate

By Johnny O'Connor

**T**WAS a balmy evening  
When I searched the town for  
Mac,

I trailed him to the Biltmore,  
To the Astor House and back,  
I journeyed to the full dress "slabs",  
The Claridge, Ritz and Lehman's,  
But where do you think I found my  
Mac?

Asleep all night in Freeman's.

Anchoring Ballard MacDonald for an interview is about as easy as hopping through a prize tango with a "twist" afflicted with St. Vitus' dance. If given the preference between interviewing the famous Ballard and swimming the Hudson with an armful of eels, I think I'd take the water route and guarantee to come out without missing an eel and this choice with the admittance that I can't swim a single stroke.

MacDonald is the lyricist of the "Love Birds" show and this being the "Love Bird" number, we certainly must have Ballard represented.

First we were advised to "nail" him at the Claridge.

The Claridge is "dry." (Note the quotation marks.)

After we staggered out of the Claridge we reported back nil.

The mere mention of MacDonald's name ushered in a flock of warblers and piano ticklers who promptly proceeded to cloud the atmosphere with a string of Ballard's compositions, dating back fifteen years. When we awoke the lone attendant advised us to look for him at the Apollo Theatre.

Thither we journeyed.

Approximately we figure there are between twelve and fifteen drug stores between 47th street, and the Apollo Theatre. We investigated each and every one (successfully) and fell into the stage door of the Apollo Theatre.

We met Jimmy Sullivan, one of the principals of the cast. After soliciting certain private information anent our locomotive activity, Jimmy advised us that Ballard was an export of Portland, Ore., of the vintage of 1882. Then he secretly tipped us off to a new drug store a short distance away where MacDonald might be imbibing some Coco-Cola.

The interview was progressing slowly but in a promising manner.

At the druggists the head bartender told us Ballard had just taxied to the Biltmore for a change of scenery. Two doses of Bi-carb and we taxied there also.

Arriving there the clerk informed us that Ballard was holding a private conference with Edgar Allan Woolf over a new Scotch number, one that, although tried out recently, was being retouched and "rebibed" with possibilities for public consumption. Our informant also advised us that MacDonald and Woolf were specialists in Scotch muse (not booze) and while ensconced in a conference over new Scotch tunes they preferred to

be alone. Vainly trying to convince our listener that on all matters appertaining to Scotch we always collaborated with the two writers, we exited.

We heard that Ballard often visited the Ritz. To the Ritz we ambled and discovered to our chagrin, that a "mug" out of evening clothes is about as welcome as Mr. Volstead in a distillery, we took the air.

Back to the Apollo. The front of the house looked bright, but we staggered up to a bird with the old soup and fish scenery on and asked for Mr. MacDonald. He was eye-glassed, affable, kind, but firm. He told us that after one wiff of our breath he decided that we could find MacDonald faster than he and loped away interior bound. His name is Helms. I'll never forget it. He treated us like one would treat a subpoena server for a tailor who was two jumps ahead of a nasty sheriff. As he left he told us to take a look around the Astor Hotel, suggesting that MacDonald made that his headquarters.

At the Astor we bumped into more hard luck. The egg on watch, at the entrance took one slant in our direction and quietly whispered that they weren't selling anything inside so it was useless to go in.

Out again. But still persistent. Someone came along who suggested that MacDonald lived up around fifty-sixth street. We breezed up that way. On Fifty-sixth street there are four corners, but only one drug store. We entered through the front swinging doors, and after lolling over three ice cream sodas and wasting a half hour we decided that MacDonald was not in the neighborhood.

Back to the Apollo stage door.

The show was over and the broilers were pushing their way through the "crowd" of Johns to get to their limousines, heading for Riverside Drive, Central Park West and the suburbs. Homeward bound.

Downhearted, discouraged, disgusted (but half sober) we began to look northward for home. As we started, head down, we almost bumped into two men.

MacDonald and Woolf.

A flood of language arose to our tongue's tip and with profane emphasis we began to upbraid MacDonald for his laxity in keeping appointments.

As he straightened us up and started us northward he muttered, "What ails you? I've been waiting all night for you up in Freeman's restaurant."





All the Numbers, Vocal and Instrumental  
in

# "LOVE BIRDS"

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New York

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**BETTY MACK**

*Who sings and dances and is generally decorative and delightful in "Love Birds"*

**BOBBY REED**

*Whose charm and beauty go far toward heightening the enjoyment of "Love Birds"*





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JAMES E. SULLIVAN—BARRETT GREENWOOD—SYLVIA FORD

EVA DAVENPORT  
EMILIE LEA  
TOM DINGLE  
HARRY MAYO

**Vincent Lopez and His Kings of Harmony  
And Pat Rooney's Famous  
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"Pat Rooney Is an Amazing Phenomenon."—WOLCOTT, N. Y. Times.

"Pat Proved the Liveliest and the Most Amusing Comedian in Musical Comedy on  
Broadway. Production Is Sumptuous and Costumes Are Lavish and Beautiful.—  
Telegram.

"Large, Ripe Resilient Entertainment."—ALAN DALE, N. Y. American.

"The Boy's Clever—Make No Mistake About That. Performance Generally of Such  
Entertaining Quality as to Win Popularity for 'Love Birds.'"—CHARLES DARNTON, Eve.  
World.

"Pat Rooney Proves a Joy in 'Love Birds.'"—N. Y. World.

"Whirlwind Performance."—The Globe.



# Fashions From

## MARJORIE KUMMER

The clever little ingenu who is appearing in "Rollo's Wild Oat" at the Punch and Judy Theatre, is here seen in a dainty and youthful frock of lace veiling Indestructible Foile. The design is picked out in beading. The sash, also of Indestructible Foile, is finished off at the side with a rose. Miss Kummer is fortunate enough to be the daughter of Clara Kummer and has inherited much of her mother's whimsical gift. Even the way she wears a gown is not untouched by the elfin lightness that is a Kummer characteristic. The gown is by Mack, Kanner and Milius.



Photos by  
Old Masters

## DORIS SHEERIN

Who is one of the principal characters in the film feature, "The Porcelain Lamp," turns on the light so that her costume will be more plainly visible. It is of printed Deluxknit and navy blue Pussy Willow and is well worth looking at in the best of light. A braid-trimmed hat carries out the figuring of the dress, which is from the Dreyfuss Costume Co.



# The Footlights

## ANNA Q. NILSSON

Who is the featured player in "Without Limit," the Metro picture which is now being shown at the Capitol Theatre, appeared at the International Silk Exposition in a charming dancing frock of orchid Indestructible Voile with flower motifs of the deeper orchid Pussy Willow Satin outlined in crystal beads. Miss Nilsson is of the blonde type, and her beauty is well set off by the delicate orchid shades. The lines of the gown are graceful in the extreme and there is every allowance for the perfectly free movement so essential to good dancing. The design is by Harry Collins.



Photos by  
Old Masters

## NATALIE MANNING

One of Madge Kennedy's associates in "Cornered," who appeared in the gay scene "At the Opera" of the Silk Pageant given in connection with the International Silk Exposition. Miss Manning wore this Samsons wrap of gray jacquard Roshanara Crepe lined in the hand-blocked Pussy Willow Satin.



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View of Gymnasium Showing Dressing Room

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Alma Francis posed in this  
beautiful "King Toy"  
creation



# Little Trips to Los Angeles Studios

By James Curzon

THE vacation period which some thought would be extended at the Sennett Studios is already drawing to its close, ending thus before it really had begun. Mack Sennett has wired to Charlie Murray in New York to return as soon as possible and to report for duty at the Sennett Studios on March 21st. Active work will then begin on Mack Sennett's "Molly-O" in which Mabel Normand will be starred.

Murray's trip to New York was hastily occasioned by telegraphic news of his daughter's serious illness. According to advice from Mr. Murray to Mr. Sennett the danger point is passed and the comedian feels free to return at any time. Murray has been instructed by Mr. Sennett to raise a mustache!

Paul and Louis Chaudet, both well known directors, have formed their own producing company,

## To Be Known as

the Hurst-Chaudet Productions, and have commenced work at the Independent City studios on a five-reel outdoor melodrama. Arrangements for the release of their pictures, eight of which will be produced during the year, have been completed with Eddy Echels, president and general manager of the Independent Films Association, whose organization will market the Hurst-Chaudet stories on the state rights plan. An all-star cast will be used and Hurst and Chaudet will alternate in the direction of the stories, it is said.

All speed ahead

## Was the Order

given at the studios of the Pacific Film Co., with the result that the new 100 x 130 foot stage will soon be ready for initiation. The walls of the Spanish type administration building are rapidly rising and early spring will find everything in readiness for the shout of "camera" that is to call players who have been engaged for the filming of special five-reel features.

Vernon Dent and his company of comedians are up with their new schedule at the Pacific studios and will be busy from now on filming "hoob" comedies. The program calls for one reel every other week, alternating with the George Ovey company of White Cap laugh provokers.

Violet Joy and Arby Arly are the two leading ladies who have been assigned to important roles. The former plays opposite Vernon Dent, while the latter supports Geo. Ovey. "The Little Goldwyn Company," is the sobriquet for the Dial studios where T. Hayes Hunter is producing "The Light in the Clearing," Irving Bacheller's novel. This is because nearly

## The Entire Company

is made up of former Goldwynites,

including Mr. Hunter, who made "Earthbound;" Abe Scholtz, cameraman; Claude Camp, assistant; Clarke Irvine, advertising manager; W. R. Lighton, scenarist; Alex Troffey, cutter, and "Tex" Laura Abbott, assistant; George Trebing, second cameraman, and Harold Lipstein, graflex man. It is practically one unit, lifted from the Goldwyn lot.

Jack Roseleigh, playing the principal role in the picture, is suffering from a bad attack of quinsy—a famous old fashioned trouble—and is having it treated in the good old way!

Photography on "Look Before You Leap," the Thompson Buchanan comedy, formerly called "The Bridal Path," has been completed under the direction of E. Mason Hopper. The company has just returned from its third trip to Santa Barbara for exteriors.

Tom Moore and his bride, Rene Adores, whom he courted, won and married while she was playing the part of his sister in the William Hurlbut comedy, "Made in Heaven," have returned.

## From Their Honeymoon

in Honolulu. On March 24th Moore is scheduled to begin work on his next photoplay, "Beating the Game," an original scenario by Charles Kenyon. Victor Schertzinger will direct.

Good progress is being made on the next Reginald Barker Production, "The Old Nest," from Rupert Hughes' successful novel of the same name, despite the indisposition of the California sun. Mr. Barker has been taking scenes for the picture on a small town street constructed on the studio lot.

Will Rogers is taking lessons in fencing in order to play the duel scene in "Doubling for Romeo," realistically. The Goldwyn studios have taken on a very picturesque appearance because of the fifteenth century Italian costumes which are being used in the dream part of this comedy. Rogers is

## Writing a Song

called "The Juliet Blues" which is to be interpolated in the picture.

Gouverneur Morris is blossoming out as a public speaker as well as a writer. One night last week he spoke at three theatres in Pomona in opposition to the local agitation to close the motion picture houses on Sunday.

The event of the week was the premiere of Metro's "The Four Horsemen of the Apocalypse," at the Mission Theatre. Rex Ingram and June Mathis missed the opening. It was a gala social event, with seats for this special performance commanding a price of \$5, and even at



Buster Keaton, Metro's star comedian, does a little strong arm stuff with the aid of his companion's convenient suspenders. "I got exercise from his suspenders," says Buster, "and then I use him as a dumbbell. He's a natural one!"

that many were turned away. All the headliners

## In the Film Colony

were there, with after-theatre parties as the order of the evening. William S. Smith, Gloria Swanson, George Melford, May Allison, Theodore Kosloff, Viola Dana, Alice Lake and Madame Nasimova were just a few who gave special parties for the opening.

Robert Brunton and Randolph Lewis, supervising the production of the first Kipling picture, "Without Benefit of Clergy," are finding plenty of leading men available here, but so far they have not found just

## The One Desired

Forty-six leading men have been tested and found wanting. So the position of leading man in "Without Benefit of Clergy" is still open. The rest of the cast has been selected, however, and Director James Young is busily "shooting" scenes from the script on which Mr. Lewis collaborated with the famous author himself, when he went abroad recently to work with Mr. Kipling.

Virginia Brown-Faire, a recent "find" whose principal previous screen experience has been under the Universal banner, is cast for the role of Amera. Evelyn Selbie, Nigel de Brulier, Basil Karloff and Otto Lederer complete the roster selected.

George Melford has completed "The Money Master," by Sir Gilbert Parker, and will soon turn his Lasky megaphone on the screen production of E. Phillips Oppenheim's "The Great Impersonation."

Will Rogers's new Goldwyn picture, for which Sylvia Breamer

heads his supporting cast, has been retitled "Doubling for Romeo." And, according to reports, Mr. Rogers's subtitles, "kidding" other celebrities in filmland, will alone be

## Worth the Price

of admission. He says he has done his bit in this picture to help publicize many others in the screen world. The company has returned from location at Jackson, Cal.

S. Barret McCormick and Frank Zimmerer, of the Ambassador Theatre, are promising patrons of the deluxe house, "the smartest entertainment yet presented in Los Angeles." This is to be one-act dramatic plays, staged at the Ambassador in conjunction with the premiere showing of feature films. The first of the one-act plays to be presented is "Fancy Free," Stanley Houghton's play, in which Kathleen Clifford, Mory McLaren, Roy Atwell and Harold E. Holland form the cast, with Frank Egon staging the production.

T. Hayes Hunter, making "The Light in the Clearing" with

## His Company

of Dial players, including Eddie Sutherland, Clara Horton, Eugenie Besserer and a dozen other actors, cameramen and the crew, are somewhere in Northern California, filming small town exteriors from this Irving Bacheller story. They will be gone about two weeks. Henry Bollman, business manager, is with them.

Irving Bacheller, the author, is now full in the screen limelight, as two of his books are being filmed here. One is "The Light in the Clearing," which Hunter is making, and the other is "Keeping Up With Lizzie," which the Rockett Film Co. is producing.



## "THE FOUR HORSEMEN OF THE APOCALYPSE"

Metro Makes Magnificent Production of Ibanez Novel

Adapted by June Mathis from the novel by Vicente Blasco Ibanez. Directed by Rex Ingram. Released by Metro.

Julio Desnoyers.....Rudolph Valentino  
Marguerite Laurier.....Alice Terry  
Madariaga, the Centaur.....Pomeroy Cannon  
Marcelo Desnoyers.....Joseph Swickard  
Celendonio.....Brinsley Shaw  
Karl Von Hartrott.....Alan Hale  
Dona Luisa.....Bridgetta Clark  
Elena.....Mabel Van Buren  
Argensola.....Brodwitch (Smoke) Turner  
Tchernoff.....Nigel De Bruhier  
Laurier.....John Sainpolis  
Senator Lacour.....Mark Fenton  
Chichi.....Virginia Warwick  
Rene Lacour.....Derek Cbent  
Capt. Von Hartrott.....Stuart Holmes  
Prof. Von Hartrott.....Jean Hersholt  
Heinrich Von Hartrott.....Henry Klaus  
Lodgekeeper.....Edward Connelly  
Lodgekeeper's Wife.....Georgia Woodthorpe  
Georgette.....Kathleen Key  
Lieut. Col. Von Richthoffen.....Wallace Beery

Capt. D'Aubrey.....Jacques D'Auray  
Major Blumhardt.....Curt Rehfeld  
Mlle. Lucette.....Mlle. Dolores  
The French Butcher....."Bull" Montana  
The German Woman.....Isabel Keith  
Her Husband.....Jacques Lanoe  
Conquest.....Noble Johnson  
The Count.....Harry Northrup  
The Old Nurse.....Minnehaha  
Lieut. Schnitz.....Arthur Hoyt  
Dancer.....Beatrice Dominguez

"The Four Horsemen" is one of the few really great motion pictures. And by great I mean several things. It is great from the standpoint of what it says. And it is great from the standpoint of the production.

Let me take the first. What does it say? I will not tell you the story as a story because it is too simple and too great. I know you will see it.

And the production? The production includes, as I see it, the Ibanez idea and the Ibanez story. How much can be said for some of the other big pictures? The usual production takes the idea and kills it. What remains is not the idea of the author nor any idea at all but usually a trite "story." Here June Mathis and Rex Ingram preserved the Ibanez theme. They let the picture say its say. They let it say it in a story which the author had written. And they did what even Ibanez didn't do. They told it in language that everyone can understand.

How Ingram piled it up! Scene after scene which in themselves were masterful direction and photography but which did not take away the interest from the theme. And that is what the ideal director should do.

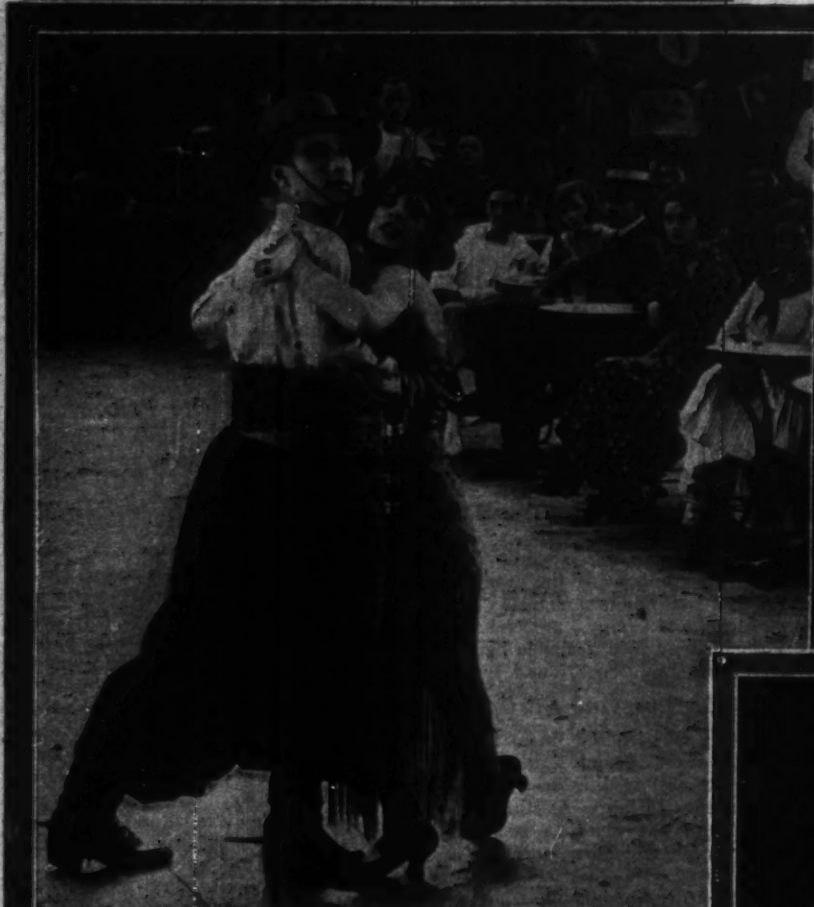
A really great picture!

S. JAY KAUFMAN.

(Above) An allegorical statue of the Four Horsemen by Lee O. Lawrence of Yale.

At the left, Rudolph Valentino indulges in an Argentine tango, while in the picture below he exchanges pleasantries with his models

Below, Rudolph Valentino and Alice Terry in a scene from Metro's picturization of "The Four Horsemen of the Apocalypse"



**"THE FAITH HEALER"**

Paramount Presents Milton Sills in Moody Play

Adapted by Mrs. William Vaughn Moody and Z. Wall Covington. Directed by George H. Melford. Released by Paramount.

Michaelis.....	Milton Sills
Rhoda Williams.....	Ann Forrest
Mary Beeler.....	Fontaine La Rue
Matthew Beeler.....	Frederick Vroom
Martha Beeler.....	Loyola O'Connor
Little Annie.....	May Giraci
Uncle Abe.....	John Curry
Dr. Littlefield.....	Adolph Menjou
Dr. Sanchez.....	Edward Vroom
Dr. Martin.....	Robert Brower
A Mother.....	Winifred Greenwood

William Vaughn Moody who wrote the original manuscript would have been no less pleased and satisfied with the excellent interpretation of Milton Sills in "The Faith Healer" than he was satisfied with the completed written drama. If the picture fails to thrill its audience with the emotional intensity that the stage play contained it will not be because the different characters have not put forth the best they had to make the feature something of which to be proud. There is no question but that it is one of the outstanding pictures of the present season.

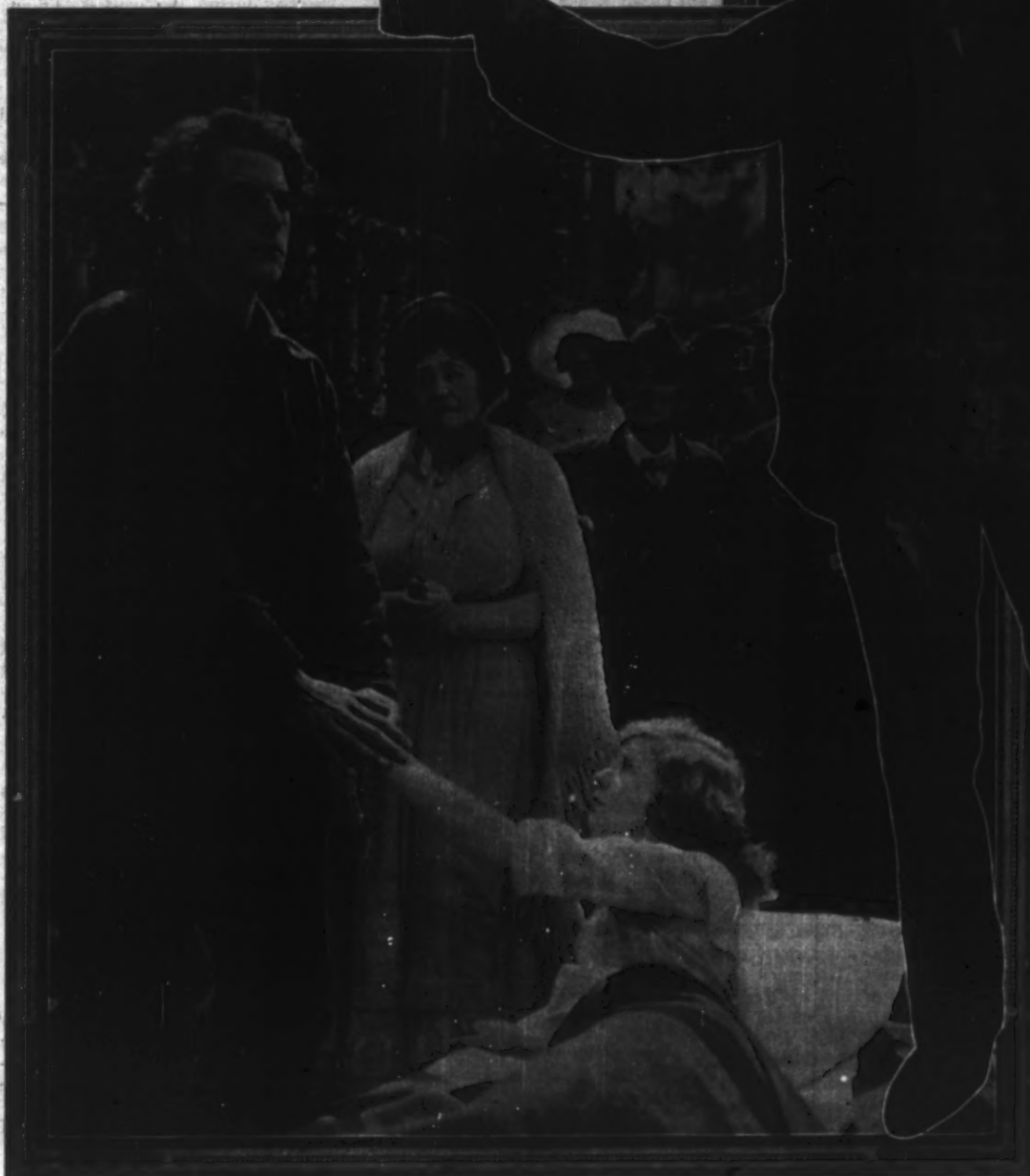
Milton Sills presents a picturesque "Faith Healer." His performance is superb and there is an indefinable something, as subtle as the power he is supposed

to possess, that lifts the spectator out of the commonplace, into something higher and finer than our altogether too sophisticated scheme of living. The photography is not only exceptionally clear at all times but the cameraman does his work with real artistry, bringing into bold relief some rare effects that have not been done before.

The story deals with the healing of the sick by spiritual means. Michaelis, a young shepherd, devotes himself to this labor of regenerating humanity. But into his life comes a woman with whom he falls in love. His power to heal vanishes and he is stoned by the mob. But when he realizes that it is Love that is the healing power, he is able to resume his work, and with the help of the woman he loves.

Ann Forrest is pretty and convincing as Rhoda, and the others in the cast play admirably.

MARGOLIES.



Milton Sills as Michaelis in George Melford's impressive film version of William Vaughn Moody's "The Faith Healer" for Paramount

At the top of the page, Ann Forrest is stupified by the scene which is taking place in her presence

At the left, Michaelis, by the power of prayer brings the invalid girl back to health in "The Faith Healer," (Paramount)



## Is That So!

**MARIE DORO**, who has been abroad for the past two years making pictures in Italy, has returned to New York.

**Leah Baird** has returned to New York for ten days' shopping before returning to Los Angeles.

**Alice Duer Miller**, one of Goldwyn's authors, has gone to the Coast to start work.

**Mr. and Mrs. Adolph Zukor** sailed on the Aquitania Tuesday, partly on business and partly on a vacation trip.

**George Bancroft** has been engaged by **Hugo Ballin** for a leading role in "Ave Maria."

**Virginia Valli** has gone to Los Angeles to play opposite **Bert Lytell** in a "Trip to Paradise." This will make three pictures **Miss Valli** has played in as **Mr. Lytell's** leading woman.

**Phoebe Hunt**, now playing the leading role in "The Acquittal," now running in Los Angeles, will play the mother which is the big role in "The Grim Comedian," a story by the author of "The Acquittal" which Goldwyn will film.

### Winifred Westover

has been engaged by Selznick to support **Eugene O'Brien** in a new production, adapted from **George Weston's Saturday Evening Post** story, "The Open Door."

**Lois Weber** has returned to Los Angeles from New York and has brought back several synopses of photoplays which she finished while snowbound at Saranac Lake, N. Y.

**Frank McCormack**, stage director of the original stage production of "Experience," who is assisting **George Fitzmaurice** in the direction of the play for Paramount, has entered the cast of the picture for the short part of "Delusion."

### Thomas Meighan and

**Hon. Gilbert M. Hitchcock**, United States Senator from Nebraska, were the guests of honor at a luncheon of the Kiwanis Club of Asheville, N. C., where **Director R. William Neill** and his company are producing "The Conquest of Canaan" for Paramount.

**Conrad Nagel** will play one of the leading roles in **Cecil B. De Mille's** new special production for Paramount which he is to start filming some time next month.

**Arthur J. Zellner** and his wife, **Lois Zellner**, have arrived in Hollywood to begin work on forthcoming productions to be made at Metro's West Coast studios.

**Buster Keaton** has begun plans for the production of his second series of two-reel comedies for release through Metro.

### Wallace Reid Was

the guest of honor at the opening of the new Capitol Theatre in Vancouver, B. C., March 12.

**Anita Loos** sojourned at Atlantic City last week to plan a new type of subtitle. She returned with all five reels of titles ready for incorporation in "Red Hot Romance" which her husband, **John Emerson**, is cutting.

**H. Jess Smith** has opened new offices at 114 West 44th street, where he will carry on his work of supplying casts for motion picture producers.

**Katherine Hilliker** is writing the titles for "The Cabinet of Dr. Caligari" which will be shown at the Capitol Theatre next week.

**Louise Huff** has received several tempting offers to return to the legitimate stage and is seriously considering the same.

**Alma Bennett**, who has been playing comedies starring **Harold Lloyd**, has signed a contract with the **Arthur Gooden Productions** at the Independence City studios to play the leading feminine role in a series of two-reel westerns starring **Ray Gallagher**.

### Modern Music with Film

The announcement that **S. L. Rothafel** will present a foreign production utilizing the principles of modern art, introduces a new possibility in the adaptation of modern music to the films. "The Cabinet of Dr. Caligari" which will be presented at the Capitol Theatre the week of April 3rd will have a musical setting made up from the works of Strauss, Moussorgsky and Debussy.

### Lost Girl in Pictures

The disappearance last August of a seventeen-year-old Pittsburgh high school girl was partly solved last week when the mother, **Mrs. J. A. Watkins**, reported to the police that she had just viewed a motion picture in which the missing girl played the part of a "stenographer."

### Next Ingram Production

After a six weeks' stay in New York during which plans were outlined for producing another super-special **Rex Ingram** production for **Metro Pictures Corporation** to follow "The Four Horsemen of the Apocalypse," now being shown at the Lyric Theatre, **Mr. Ingram** has left the Hollywood studios. According to present arrangements, work upon the new production, which will be a picture of the same magnitude as "The Four Horsemen," will start immediately following **Mr. Ingram's** arrival at the west coast.

### Lucy Cotton's Vacation

With the completion of "The Man Who," a **Bert Lytell** picture being made by **Maxwell Karger** for **Metro**, **Lucy Cotton**, who was one of the leading feminine roles, plans to take her first vacation in nearly three years. She will accept a long-standing invitation for her mother and herself to be part of a large houseboat party on the waters around **St. Augustine, Fla.**

### At the Rivoli Next Week

**Bebe Daniels** in "Ducks and Drakes," a **Realart** picture which "scoops" the stage, will be the principal screen attraction at the **Rivoli Theatre** during the week beginning **March 27th**. "Ducks and Drakes" was written for the stage by **Elmer Harris**, but **Miss Daniels** struck him as the ideal portrayal of the central role and he consented to his initial presentation as a motion picture. The stage presentation is to be made later. **Harris** made the scenario himself and **Maurice Campbell** directed. In the cast with **Miss Daniels** are **Jack Holt**, **Mame Kelso**, **Edward Martindel**, **W. E. Lawrence**, **Wade Boteler**, **Maurice Newell** and **Elsie Andean**.

### Next Week at the Rialto

**William S. Hart** in "The Whistle," a **Paramount** picture directed and adapted by **Lambert Hillyer** from the story by **May Wilmoth** and **Olin Lyman**, will be the feature film at the **Rialto Theatre** during the week beginning **March 27th**. Three boy actors appear in this production—**Georgie Stone**, **Will Jim Hatton** and **Richard Headrick**; and other players are **Frank Browlee** and **Myrtle Steadman**. "The Whistle" takes **Hart** furthest out of his **Wild West** atmosphere—it depicts the conflict between **Capital and Labor** as it affected two men.

### Starts Kipling Film

With sets all built from designs furnished by **Rudyard Kipling**, **Director James Young** has started shooting the first scenes of "Without Benefit of Clergy" at the **Brunton Studios**, **Los Angeles**. **Virginia Faire**, **Evelyn Selbie** and **Otto Lederer** are in the cast.

### Film Title Changed

"The Miracle of Manhattan" has been decided upon as the title of the forthcoming **Selznick** picture starring **Elaine Hammerstein**. This is the production which was originally announced under the working title of "The Gilded Butterfly."

### Song Recital Postponed

**Mabel Dunning's** recital of soprano songs, which was scheduled for **Monday, March 21st**, at **Aeolian Hall**, has been postponed to **April 19th**.



At the left, **Anna Q. Nilsson** and **Jane Jennings** have a little conversation in "What Every Woman Knows" (Pathé)



Below, **Lois Wilson**, who plays **Maggie** in **Paramount's** filming of "What Every Woman Knows"



**Wyndham Standing**, who is the **William Ashe** in **Metro's** picturization of "The Marriage of William Ashe"

### Directors to Build Clubhouse

Plans for a \$200,000 motion picture directors' lodge of modern Spanish architecture, to be erected in Hollywood this year, became known when articles of incorporation were filed in **Sacramento** by **George Clark**, attorney, for the **Motion Picture Directors' Building Corporation**. The corporation grew out of the **Motion Picture Directors Association**, which is headed by **Reginald Barker**. The charter names the seven trustees of the association as corporation directors. These are **Reginald Barker**, **William D. Taylor**, **Frank Lloyd**, **William Duncan**, **Ben Wilson**, **Joseph de Grasse** and **Thomas Ricketts**.

### Arrest Boy at Criterion

**George Logan**, 16 years old, was arrested Saturday night on the complaint of **Norris Donlon**, assistant manager of the **Criterion Theatre**, who saw the boy descending the fire escape on the balcony floor. **Donlon** said there have been a number of thefts of performers' clothing.



## CENSORSHIP WAR RESUMED

Dr. Crafts Said to Have Acted in Bad Faith in Urging Federal Commission

THE announcement by Dr. Wilbur F. Crafts, superintendent of the National Reform Bureau, that his organization will sponsor a bill for a Federal Inter-States Commission to license and control motion pictures, has brought forth a vigorous protest from officials of the National Association of the Motion Picture Industry.

A charge of unfairness has been laid at Dr. Crafts' door by the motion picture interests. They say that at a conference on the subject of censorship held on March 14, Dr. Crafts assured the picture men that he would refrain for a reasonable length of time from advocating or encouraging any national legislation involving the motion picture industry, thus enabling the producers and distributors of pictures to put into effect a set of standards for production which will eliminate all objectionable matter from the screen.

But on March 18 the following telegram from Dr. Crafts was received by William A. Brady, president of the National Association of the Motion Picture Industry:

"Producers, Public and Reformers should help think out a plan to compel all producers and exhibitors to adopt your new standards, so I have given the morning papers details of a plan for a Federal interstate motion picture commission in place of censorship and in place of your powerless review board. Same expense. Producers licensed and required to main-

tain your standards, exhibitors to sign contract to maintain same as condition of supply. So, bind everybody—Bureau of Education appoints six men to supervise enforcement same salary as Review staff. Asked papers to get your views; also hope you join us to draft and rush bill.

WILBUR F. CRAFTS.

In reply, Mr. Brady wired Dr. Crafts as follows:

"Replying your telegram March seventeenth I am surprised to learn of the position taken by you and your interview published New York papers today in view of your statement made at recent conference in New York City that you would not for a reasonable length of time advocate or encourage legislation of any kind involving the motion picture industry so that producers and distributors would have opportunity to overcome objections to certain motion pictures. Do you think you are fair after stating in your telegram that the producers and distributors not members of the National Association of the Motion Picture Industry to adopt new standards and in the same breath give details to newspapers of your plan for Federal interstate motion picture commission without consultation with producers, public and other reformers. The sincerity of your statement at recent conference will be tested by your willingness to confer with producers, public and other reformers before rushing into print and stating your views.

WILLIAM A. BRADY, President, National Association of the Motion Picture Industry.

The officials of the National Association of the Motion Picture Industry say that if allowed reasonable time to put into effect the production standards which they have adopted, there will be no cause for complaint against the character of pictures shown in theatres.

## Johnny Hines to Appear in Film Companies in Richmond Person

Johnny Hines, the featured player in the "Torchy" Comedies, released through Educational, is soon to make a number of personal appearances at the Loew theatres in New York City, simultaneously with the showing of one of his newest pictures, "Torchy's Double Triumph." Mr. Hines will be accompanied by Dorothy Leeds and Dorothy Mackaill, who are his leading ladies in the picture. The trio will offer a comedy act, the details of which have not been divulged. It is expected that Miss Leeds will act as a foil for Johnny's "gags" and that Miss Mackaill, whose stage appearances are under contract with Flo Ziegfeld and by whose courtesy her participation in the act is made possible, will offer as a part of the routine, a song now being popularized by her in the Follies. The first appearance of the trio will be at the Metro Theatre, March 28th, and twenty-two theatres will be visited during the ensuing eight days.

## "Dream Street" Soon

D. W. Griffith has leased the Central Theatre for the presentation of his next big special picture, "Dream Street." The film will be offered with a large orchestra and other effects that have attended all Griffith's special showings.

## Paris Opera Showing Pictures

The Paris Opera plans to give moving picture matinees to avert a threatened deficit of 750,000 francs, which Parliament has refused to meet through an increased subsidy.

## Queen of Rumania in Picture

Queen Marie of Rumania is to take active part in the making of motion pictures and is coming to Los Angeles in October. Lois Weber has been negotiating with Queen Marie for some time regarding the film rights to her books and plays and has received a cable from the Queen's envoy conveying acceptance of the offer to film her plays together with those of Carmen Sylva, the late Rumanian Queen. It is possible that Queen Marie will appear in one or more of the pictures.

## Week of Meighan Pictures

The Princess Theatre in Asheville, N. C., is running an entire week of pictures starring Thomas Meighan in honor of the star who is there taking scenes for his next Paramount picture, "The Conquest of Canaan." The pictures are "The Miracle Man," "The Prince Chap," "Civilian Clothes," "Why Change Your Wife," and "Conrad in Quest of his Youth."

## Directors—VII

SAXTON—5



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## Community Recreation Films

The motion picture is being utilized in the education of people of the country to an appreciation of community recreation, through "Play and Be Happy" and "Keep 'Em Smiling," just released by Community Service (Incorporated). The films, which are each 1,000 feet in length, will be distributed nationally, and may be secured through application to Community Service (Incorporated), One Madison Avenue, New York.

## "Sentimental Tommy" Coming

George Melford's production, "The Faith Healer," is in its final week at the Criterion Theatre, Sunday it will be succeeded by Sir James M. Barrie's "Sentimental Tommy." John S. Robertson directed the picture for Paramount and in the cast are May McAvoy, Mabel Toliaferro and Gareth Hughes.

## Cliff Smith Productions

The Independent Films Association has contracted for the release of a series of five-reel western dramas to be produced by Cliff Smith, who recently formed his own organization, under the name of the Cliff Smith Productions. The company will feature Pete Morrison, Naida Carl and Al Kaufman. Eight subjects will be produced during the year, it is stated, and Smith will handle the megaphone for all of them.

## Lila Lee Not Engaged

Lila Lee, Paramount leading woman, denies her reported engagement to Captain Claud Collins. She isn't engaged and hasn't any desire to be at present, she affirms.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 530 and 531 of this issue.

Other reviews will be found on page 559.

## New Company Starts

Frontier Features, Inc., capitalized at \$100,000, has been organized to make pictures. The officers of the corporation are Anders Randolph, president; John D. Voorhees, vice-president; Howard B. Ragsdale, secretary, and Floyd T. Buckley, treasurer. Mr. Buckley reports arrangements have been made for the first production. Anders Randolph will have the leading male role. The company will leave for the Bahamas to start work on its initial production at once.

## Dr. Crane Writes Titles

Dr. Frank Crane has been engaged to write the titles for "The Woman God Changed," a Cosmopolitan production. The story was written by Donn Byrne and the scenario was the work of Doty Hobart. It was directed by Robert G. Vignola, most of the scenes being taken in the Bahama Islands. The cast includes E. K. Lincoln, Seena Owen, Lillian Walker, Henry Sedley, H. Cooper Cliff, Paul Nicholson, Joseph Smiley, Brian Darley and Templar Saxe.

## Children's Performances

Special morning performances for children during Easter week are now being given at the Rivoli at 10:30. A Chaplain revival, "The Fireman"; a Chester animal comedy, "Beat It," with Snoopy, the chimpanzee star, and Easter fantasy with seven dancers and additional films of interest to the young compose the programme. The children and their adult escorts are invited to stay through the first performance of Wallace Reif's picture, "The Love Special," without additional charge.

## Gets Bronx House

Frank V. Storrs has purchased from Henry Rosenberg, the Metropolitan Theatre located on 142nd Street and 3rd and Alexander Aves., New York City. This was the first theatre built in the Bronx. The seating capacity is 1,500. Mr. Storrs does not get possession of the building for two years, and when he does acquire possession extensive alterations will be made and the theatre will be devoted exclusively to Motion Pictures.

## Cabanne Special Soon

Robertson-Cole announces for early release the second William Christy Cabanne special, "What's A Wife Worth?" which is acted by an all-star cast, and which was written and directed by Mr. Cabanne. The cast includes Ruth Renick, Casson Ferguson, Virginia Caldwell, Alex Francis, Cora Drew, Howard Gaye, Maxfield Standley, Lillian Langdon, and Charles Wingate.

## To Film "Rip Van Winkle"

"Rip Van Winkle" is to be filmed by Ward Lascelle. Thomas Jefferson, a son of Joseph Jefferson, has been chosen for the title role. The picture scenario will follow as closely as possible the outline of the play. Work will be started immediately.

W. W. Hodgkinson has made arrangements to release the production through the Hodgkinson organization.



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The story tells of an internationally notorious thief who marries a beautiful society girl. She of course is ignorant of his identity, and it is only after many agonizing incidents that the affair is made to turn out happily.

Edwin Carewe has struggled manfully with the direction, and Edmund Lowe does his best as the villainous hero, but even their admirable efforts are not sufficient to lift the picture out of the dreary class. **KELLEY.**

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Mid-ocean; a ship wreck; Blair and Nancy left alone on the wreckage. Nancy discards Willie's ring and pronounces herself Blair's wife "in the sight of God." Then comes help and with it, the realization that she is to live. Selfishness overcomes her, and it is only after weeks of mental anguish and many feet of melodrama that she redeems herself and presumably lives happily.

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A New Musical Play  
"THE RIGHT GIRL"

**CENTURY THEATRE**

62nd Central Park West  
Eves. at 8 sharp. Mats. Wed. & Sat. at 2:15  
THE PARIS & LONDON SENSATION  
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With This Star Cast:  
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Staged by FREDERICK STANHOPE.

**PLAYHOUSE**

4th St. E. of 57th St. Eves. 8:30  
Mats. Wed. & Sat. 2:30  
MISS DORIS  
KEANE  
in ROMANCE

**48TH ST.** Theatre, Just East of  
Ferry. Eves. 8:30  
Mats. Thurs. and Sat.  
A NEW KIND OF  
DRAMATIC COMEDY  
THE  
BROKEN WING

BROCK PEMBERTON presents  
GILDA VARESI—NORMAN TREVOR  
ENTER  
MADAME  
FULTON Theatre W 4th St. Eves. 8:30  
Mats. Wed. Thurs. & Sat. at 2:30

**LYRIC**

Thos. 42d St. West of Frop.  
Tues. 8:30, 2:15 and 8:15  
Sunday Matinee at 2  
THE FOUR  
HORSEMEN  
OF THE APOCALYPSE

GEORGE  
McKAY  
OTTIE  
ARDINE

**Gaiety** Eves. 8:30. Mats.  
Wed. & Sat. 2:30  
John L. Golden Presents  
FRANK BACON  
in "Lightnin'"

**EMPIRE** Broadway & 4th St. Eves. 8:30  
Mats. Wed. & Sat. at 2:30  
LAST 3 WEEKS  
CHARLES FROHMAN Presents  
RUTH CHATTERTON  
in "MARY ROSE"  
By J. M. BARRIE

"Cheers for Fred Stone" Eves.  
World  
Charles Dillingham Presents  
FRED STONE  
In the Caldwell-Burnside Musical  
Extravaganza "TIP-TOP"  
GLOBE Broadway & 4th St. Eves. 8:30  
Mats. Wed. & Sat. 2:30

**LYCEUM** West 45th St. Eves.  
8:30. Mats. Thurs.  
& Sat. at 2:30  
David Belasco Presents  
INA CLAIRE  
in "Gold Diggers"  
By ARTHUR HAYWARD

**Geo. COHAN'S 3 BIG HITS**  
Hudson Theatre, W. 44th St.  
Eves. 8:30.  
Mats. Wed. and Sat. 2:30  
George M. Cohan's Production of  
"THE MEANEST  
MAN IN THE WORLD"  
Cost Incubated  
OTTO KROGER and MARION COAKLEY

**Geo. COHAN** Theatre Bway & 40th St.  
Eves. 8:30. Mats. Wed. & Sat. 2:30  
Greatest Mystery of the Age  
THE TAVERN  
"What's All The Shooie' For?"  
Knickerbocker Eves. 8:30. Mats. Wed. & Sat. 2:30  
Geo. M. COHAN'S COMEDIANS  
In the new Musical Comedy  
MARY  
"HIT IT A GRAND OLD NAME?"

**NEW AMSTERDAM** Theatre  
Mats. Wed. and Sat. at 2:30  
F. Ziegfeld's Production, Presenting  
MARILYN & LEON  
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In the New 3 Act Musical Comedy  
"SALLY"

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**BELASCO** Eves. 8:30. Mats.  
Wed. & Sat. 2:30  
David Belasco Presents  
LIONEL ATWILL  
in "Deburau"  
from the French by Sacha Guitry  
adapted by Granville Barker

Sarn Harris Eves. 8:30. Mats.  
Wed. & Sat. 2:30  
SAM H. HARRIS presents  
"Welcome Stranger"  
A new comedy by Aaron Hoffman  
with GEORGE SIDNEY  
Liberty Theatre Eves. 8:30  
Mats. Wed. & Sat. 2:30  
Henry W. Savage Presents

**MITZI**  
In a New Musical Romance  
"LADY BILLY"  
ELTINGE THEATRE  
W. 42nd St.  
Eves. 8:30. Mats. Wed. & Sat. 2:30  
A. H. WOODS, Presents  
"Ladies Night"  
A Farce in Three Acts  
by Currier Andrews and Avery Haywood, with  
John Cumberland Charles Rogers  
Allyn King Evelyn Green

**REPUBLIC** West 44th St. Eves.  
8:30. Mats. Wed.  
& Sat. at 2:30  
JOHN GOLDEN Presents  
GRACE LA RUE and  
HALE HAMILTON  
in a witty Comedy  
"DEAR ME"

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Eves. 8:30  
Mats. Wed. & Sat. 2:30  
The Musical Comedy Hit  
"IRENE"  
2nd YEAR

**MOROSCO** West 45th St.  
Eves. 8:30  
Mats. Wed. & Sat. 2:30  
Wagonwheels & Kemper Co. Presents  
The Mystery Play  
THE BAT  
By Mary Roberts Rinehart and Avery Haywood

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**CRITERION** BROADWAY  
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"SENTIMENTAL TOMMY"  
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A Paramount Picture

**MAXINE ELLIOTT'S** Thos. 39th St.  
Near Broadway  
Eves. 8:30. Mats. Wed. & Sat. 2:30  
WAGNERHALL & KEMPER CO. Presents  
"SPANISH LOVE"

Holbrook Blinn in  
Former Emerson Brown's Comedy  
THE BAD MAN  
COMEDY THEATRE West 43d Street  
Mats. Thurs. and Sat.  
SHUBERT Thos. 46th St. Eves. 8:30  
Mats. Wed. & Sat. 2:30  
Lew Fields & Molly King  
in BLUE EYES with  
Andrew Tombes

**STRAND** B'way at 47th St.  
Dir. Joe Pinkett  
Beginning SUNDAY, Mar. 27th  
ALLEN HOLUBAR'S Production  
"MAN, WOMAN  
and MARRIAGE"  
STRAND SYMPHONY ORCHESTRA  
Carl Edwards, Conductor

**Capitol** B'way at 51st St.  
Edward Bowes, Mgr. Dir  
PAULINE FREDERICK  
in "ROADS OF DESTINY"  
CAPITOL GRAND ORCHESTRA  
(Erno Rapen, Conductor)  
Presentation by S. L. BOWAPHEL

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15th St. and Irving Pl., Fri., Sat.  
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Max H. Wilner presents  
MAURICE SCHWARTZ  
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